

David A. Bartlett

408 NATIONAL BANK OF TULSA BLDG.

Tulsa 3, Oklahoma

February 5, 1962

Downtown Gallery
New York City, New York

Gentlemen:

I read with interest the article in Times Magazine (Vol. LXXIX No. 3, dated January 19, 1962) about artist Tseng Yu-Ho. I would like to know the prices and the size of the paintings "Remembrance" and "Eruption". If these have been sold perhaps you could send me some colored photographs of some of her other work with size and description.

Very truly yours,

David A. Bartlett

David A. Bartlett

DAB:kf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WESTFIELD CHAPTER OF HADASSAH

WESTFIELD, NEW JERSEY

FOURTH ANNUAL ART SHOW AND SALE

Feb. 7, 1962

Gentlemen:

The Westfield Chapter of Hadassah will hold its Fourth Annual Art Show and Sale on March 24th, 25th and 26th, 1962, at the Wateunk Room of the Westfield Memorial Library.

Our past exhibitions have been widely publicized and praised by artists, critics and public, for their very high standard. They were well attended, and a gratifying number of items were sold - among them the paintings of Max Weber, Moses Soyer and Philip Evergood.

We are approaching you in the interest of maintaining this high standard, and are interested in obtaining paintings and sculpture from your gallery which would appeal to both experienced and inexperienced collectors. Portfolios of water colors, lithographs, etc., would also be most welcome.

A representative of our Selections Committee would visit you about ten days before the show to arrange for items to be exhibited. Art work would be picked up on Thursday, March 22nd, and returned on Tuesday, March 27th, 1962. They will be fully insured during transit, and while on the premises.

We would appreciate your acknowledgment of this letter, as soon as possible, indicating your interest in cooperating with us and what commission you are willing to extend.

We are most eager to have your gallery and artists represented, and look forward to your response.

Sincerely yours,

Ruth Michael,

Mrs. Herbert F. Michaels,
Selections Chairman
853 Carleton Road
Westfield, New Jersey
ADams 3-0036

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1962

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Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Ed:

Please forgive me for boring you with the same theme so consistently, but I am very eager to know whether you have had word from the General Adjustment Bureau in connection with the Stuart Davis painting. Naturally Stuart and I are very eager to have the matter settled and I hope that you can prod the insurance adjusters.

If the rumor I have heard is true, may I offer my congratulations? Best regards.

Sincerely yours,

RCH:gs

February 3, 1962

Current appraisal for insurance purposes, of the pictures described
below is

Ben Shahn

BULLDOG c.1947

\$ 1000.

tempera on board

Max Weber

FEMALE HEAD 1928

\$ 700.

watercolor on board

THE DOWNTOWN GALLERY

per _____

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Artist

State of New York, }
 County of New York, } ss.:

On this _____ day of _____, 19____, before
 me personally came _____
 to me known and known to me to be the individual de-
 scribed in and who, as ARTIST, executed the foregoing in-
 strument and acknowledged to me that he executed the
 same.

Prior to publishing information regarding sales transactions,
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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

3226 Woodley Road, N. W.
Washington 8, D. C.

February 3rd

Dear Mrs Halpert,

Bill and I hope
very much that you will come
down to Washington for the
Crociani Ball which opens
the Marine Show on March 2nd.
We are having a dinner before
the Ball and would like you
to be our guest of honor.
As you may know our
Crociani Ball is a very

February 2, 1962

Mr. Charles Z. Offin
30 East 60th Street
New York, New York

Dear Mr. Offin:

Frankly I was utterly amazed when I received your letter and subsequently your bill for adjustment in rate because we skipped one month in all these years. After all, in many instances you automatically increased the space in your magazine increasing our contract accordingly, frequently to double the amount we desired.

Because of our limited stock these days we are not in a position to plan our exhibitions well in advance as formerly, and I think it might be best if we discontinued our advertising in Pictures on Exhibit unless we have something special we desire to advertise.

Sincerely yours,

RCH:gn

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

January 30, 1962

Mr. Malcolm E. Lein, Director
St. Paul Gallery and School of Art
476 Summit Avenue
St. Paul 2, Minnesota

Dear Mr. Lein:

Although we forwarded a number of the letters you addressed to the artists we are obliged to handle the matter from this source since all the objects were consigned from the gallery.

I can give you the requested information. The work of the following artists may be sent on the circuit - Dove, Ratner, Shahn, Weber, and Zorach. However O'Keeffe will not permit these charcoal drawings to travel under any circumstances and I would suggest that these be returned to the gallery together with the drawings by Sheeler and Davis. We have nothing available by Sheeler at this time and in the case of Davis are organizing an exhibition in which these two entries are vital.

For your information the following are deceased - Dove and Weber, and I would suggest that you mark your mailing records accordingly.

Sincerely yours,

BCH:go

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THE MICHENER FOUNDATION
PIPERSVILLE, PENNSYLVANIA

February 6, 1962

Dear Edith,

I have the money I owe you ready, but it comes from my personal account, and there is a credit due me because of overpayment on the last bill paid by the Foundation.

If you will therefore indicate what the amount of the overpayment was, I will send you my personal check for ~~\$250.00~~ \$1,500 plus the overpayment.

Upon receipt, you can then send the Foundation the proper refund.

Many thanks,

Jim Michener

Suggested agenda for the meeting to be held Thursday at 5 p.m., February 1st, 1962, at the Sigmund Rothschild Studio, 27 West 67th Street, New York City.

The purpose of said meeting to discuss the problems posed by the newly announced policy of the Internal Revenue Service relative to the appraisal and donation of art and personal property to institutions, museums, etc.

Specialists representing various appraisal groups, art and antique dealer associations, museums and the Internal Revenue Service have been invited to participate in the discussion which will relate to the need for establishing appraisal procedures and standards which will be mutually acceptable to the appraiser, the art and antique dealer and the Internal Revenue Service.

1. The Appraiser

Certain elements that are generally considered in relation to Fair Market Value.

- (a) Any appraisal must have its purpose clearly stated.
- (b) All appraisal descriptions must be sufficiently detailed so as to avoid any possibility of confusion.
- (c) It is the appraiser's obligation to give accurate sources for his attributions, information or facts.
- (d) It is the appraiser's obligation to give the basis for his reasoned conclusions when called upon to do so.
- (e) The ethical appraisal should be done for a stated fee or on an agreed schedule based on the research, the specialized knowledge and the experience factor.
- (f) The ethical appraiser can be bonded in the same way that doctors and lawyers carry malpractice insurance.

2. The Art and Antique Dealer

- (a) The art and antique dealer can generally be relied upon to give an accurate appraisal because of his practical experience and knowledge as applied in his special interest or field. His opinion should be based on comparable and related recent sales.
- (b) A dealer issuing an appraisal document should never confuse it with a Bill of Sale. His retail selling price, his knowledge and experience with a discount for a stated cause or addition for a sound reason, is an accurate measure for retail value.

January 31, 1962

Mr. Sam Cantay, III
First National Bank
Fort Worth, Texas

Dear Sam:

As usual I was delighted to hear from you.

A red star was affixed on the Tseng Yu-Ho painting A FULL STOP, HONOLULU - the fifteenth in the exhibition - and I am really very pleased that this painting will grace your bank in Fort Worth.

Because of the tremendous interest in the exhibition we were obliged to extend our dates another week. Furthermore there will be an additional delay in shipment as we consider it advisable to put wooden strips around these pictures in the event that they are shipped to exhibitions at some later date. A slight extension from the surface will protect the pictures from direct contact with corrugated board or any other protection in packing and I thought you would not mind waiting an additional week to receive the picture. Naturally we will assume the expense of this protective strip.

Unless I hear to the contrary I will have this attended to and will make the shipment as quickly as possible.

My very best regards.

Sincerely yours,

ROH:gs

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do not note
ART DIRECTORS CLUB OF NEW YORK



ONE FIFTEEN EAST FORTIETH STREET

February 6, 1962

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

This note is to confirm our 'date' together with the Fine Arts Committee of the New York Art Directors Club on Friday, March 2nd from 5 to 7 PM at Lever House.

We very much appreciate your giving of your valuable time and talents to help judge our show this year.

Besides yourself, there will be 2 other jurors, Mr. George W. Staempfli of the Staempfli Gallery, and Miss A. Kraushaar, Director of the Kraushaar Galleries

Mr. Art Rothenberg, chairman and myself hope that you will be able to join us for an informal dinner when our chores are done.

Cordially,

Vincent Di Giacomo
Committee
Fine Art's Exhibition

L.C. Gumbinner Agency Inc.
655 Madison Ave.
New York City

Templeton 8-1717

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undertaking by the Internal Revenue Service in such cases, not to call upon an appraisal panelist for unreasonable services, nor to subpoena him in litigation as a witness without his consent at the time he is requested to attend.

The purpose here is to reassure the Internal Revenue Service about valuations received without participation by the association, especially by giving the Internal Revenue Service factual information such as recent sales prices of similar objects and assurances as to genuineness and the like, so that the Internal Revenue Service can in the huge majority of instances negotiate a reasonable settlement in a disputed valuation, without the necessity for litigation, except in an extreme case.

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February 10, 1962

Mrs. Jacob M. Kaplan
53 East 80th Street
New York, New York

Dear Alice:

It just occurred to me that I did not thank you appropriately for lending us the Tseng Yu-Ho painting for the exhibition which as you know evoked the most enthusiastic response, and if I might add, your painting was one of the two or three most popular examples in the exhibition.

Please forgive me for being so late in sending you this note and my expression of thanks for your generous cooperation.

On this occasion I also want to add my thanks for the delightful evening at your home. It was a grand dinner and I had a wonderful time. I hope that the auction was a great success. Best regards.

Sincerely yours,

EOH:ga

The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

KEamore 6-1990

Hyman Wulf Swetzoff

February 13, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I am enclosing a break-down of the expenses involved during my association with The Downtown Gallery.

I am planning a trip to New York within the next two weeks and hope to arrange a visit with you.

Best,



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February 3, 1962

APP

Mr. A. Conger Goodyear
Old Westbury
Long Island, New York

Dear Mr. Goodyear:

It is rather difficult without checking with several dealers throughout the country to ascertain the exact current value on the painting entitled TO EDWIN BOOTH which you purchased in May of 1941 for \$900.

However I can venture the figure of \$3500. at this time.

Sincerely yours,

ERH:gs

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February 12, 1962

Mr. Warren M. Robbins
Advisory Committee on the Arts
Department of State
Washington 25, D. C.

Dear Warren:

As I have not heard from you since the final list was sent for your selection I wonder whether the project has been abandoned. If so won't you please let me know so that the paintings may be released for various other exhibitions, etc.?

The reason I am writing is that I have heard a rumor to the effect that you are no longer connected with that department. Is this true, and if so I might add I hope that your new post is one in which you will be very happy.

Do let me hear from you, and drop in when you are next in town. Perhaps I shall see you at the opening of the Marin exhibition at the Corcoran Gallery, but I trust that it will be sooner. My best regards.

Sincerely yours,

EH:gs

VIII. Insurance and Liability: The Gallery does not promise to insure any consigned works owned by the Artist, unless expressly undertaken by the Gallery in writing as to each particular work. In case of loss of any consigned work of art owned by the Artist or in which the Artist has an interest, the Gallery shall not be responsible except for its own negligence, and the Gallery shall not be liable for damage or loss caused by any agent or employee of the Gallery unless such agent or employee is negligently chosen or negligently supervised by the Gallery. Even when the Gallery is responsible under the terms of this Agreement for its own negligence, the loss to the Artist shall be strictly limited so that fair replacement value to the Artist shall be the limit of the Artist's recovery against the Gallery; fair replacement value shall be limited to what the Artist would have received if the picture would have been sold under the terms of this Agreement. All risks, perils and values not expressly assumed by the Gallery pursuant to the foregoing provisions of this paragraph, are hereby assumed by the Artist who may insure at his own expense, but if he does his policy shall expressly cover the Gallery as well as the Artist, wall-to-wall from Artist's studio to return.

IX. Warranty: The Artist warrants the durability, permanence and stability of all his works and whatever is sold as part of such works, substantially in their respective conditions at the time of contract of sale, for twenty-five (25) years thereafter, except for any deterioration which may be caused by lack of reasonable care for preservation. The Artist shall be solely responsible to the Gallery and to any owner who may have a claim or cause of action against the Gallery or the Artist, for deterioration of his works or any part thereof due to breach of such warranty, whether the defect is latent or patent, for a period of twenty-five (25) years from the date of contract of sale made while this agreement, or any extension, renewal, modification or revival thereof, is in effect. The Gallery is hereby given

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 5, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The enclosed check covers the repair charge of \$100 on the Rattner painting which was damaged in transit to Budworth. This charge is agreed to in your letter of January 23. Railway Express has already settled the claim.

I sincerely hope the other will be taken care of as quickly.

Sincerely,

Mrs. Laurence V. Donovan
Administrative Assistant

AD/mg

Encl.

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The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

KEenmore 6-1990

Hyman Wulf Swetzoff

February 7, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:


I hope that you are much better after your rest. I too wish it had been possible for me to stay in New York; Boston seems to be so very dull in comparison to the pace there.

I am, meanwhile, enclosing what seems to be an exorbitant bill of the expenses involved while I was commuting to New York. I hope that it doesn't shock you.

I hope to see you later this month.

Best,

HWS/s



Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

RECEIVED FROM: Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

ON APPROVAL:

1 Oil Painting "Night Scene" by E.S. Field

John E. Miller
Authorized Official
Registrar

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GALLERY

AND

ARTIST

STANDARD FORM OF

GALLERY - ARTIST

AGREEMENT

ART DEALERS ASSOCIATION, INC.

New York City

ART
DEALERS
ASSN.
INC.

ART
DEALERS
ASSN.
INC.

By *ART DEALERS ASSOCIATION, INC.*

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Reproduction in whole or in part prohibited.

Dated

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pl send ed
15th 15

to advise John
to have ready

m

need measured through the medium of money. To be more specific, it is the price a buyer is willing to pay for any given object of his own free will, without any compulsion or external pressure having been placed upon him. It is the price that a seller is willing to accept of his own free will, without any pressure having been placed upon him.

2. It is understood that both parties are fully informed and have a clear knowledge of all the facts pertinent to the transaction and that both are actually in possession of their faculties, under no emotional or financial stress, and that they have intelligently worked out the transaction under these circumstances.
3. It is the present market value of an object that is, or should be accurately measured; the place of sale is general or specific, and conditions for sale said to be variable or average. All of these factors create so many possible variants, that there must be an ordered formula and further elaboration of the elements that are part of the meaning of "Fair Market Value."
4. There is always a relationship to relative sales of like kind and quality.

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from the desk of **FELIX LANDAU**

February 8, 1962

Dear Edith:

Happy to hear the good news about the Pennsylvania Academy purchase of "Goat in Stakes No. 1".

Jack's Italian address is:

Via Fratelli Bandiera 10
Interno 5
Rome, Italy

Best regards.

*enter his
on ed R*

February 10, 1962

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Mr. Hyman Swetsoff
Swetsoff Gallery
119 Newbury Street
Boston 16, Massachusetts

Dear Hy:

It was nice to hear from you. I would be delighted to trade the New York pace for that of Boston. As usual I am doing my dictation very late in the evening (it is almost midnight) because the local pace keeps us hopping as you well know.

I am glad that you finally agreed to send us a bill, but the current regulations and certainly our new accountant will demand a detailed record including hotel bills and transportation charges. The government as you may know has clamped down on business expense accounts and it seems to me that I spend more time making out slips for such slight items as porters' tips, etc. than on the trip itself. Will you therefore be good enough to send the material to me so that I can pass it on to the accountant?

Have you heard that B.U. has arranged for the Weber retrospective? I can't recall the exact date of the opening but I plan to be in Boston at the time and hope that you will attend this shindig so that I may have an opportunity of seeing you there. My very best regards.

Sincerely yours,

EOH:gs

February 10, 1962

Mrs. Roy A. Ballinger
4220 North Second Road, Apt 3
Arlington 3, Virginia

Dear Mrs. Ballinger:

At last our photographer sent prints of the two other paintings of the subject which interests you. While we had others in the past they have all been sold during the past two or three years, but fortunately O'Keeffe supplemented the collection by sending us a final group and I think our current stock of the three paintings of trees - the two I am sending you in photographs and the one you received previously - provide a superb selection with considerable variety.

The price of each is listed in pencil on the reverse side of the photograph together with all the other pertinent information. If you would like to have any one of these paintings sent to you for consideration we would be very glad to do so. The only obligation will be the charges involved in packing, shipping, and insurance. Let us know your wishes in the matter and we will be glad to follow through.

Will you be good enough to return the photographs at your convenience? Many thanks for your cooperation.

Sincerely yours,

EOH:gs
enclosures

5000 ea.

February 7, 1962

Mr. Bartlett Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

We have finally established the dates for the Robert Osborn exhibition entitled "Clowns and Non-Clowns". We are most eager to have for this exhibition the charming portrait of a charming gay in your collection, N.E. Would you be good enough to loan it to us for the show which will open the latter part of this month?

I'm sorry to be so late in making the request, but there were several delays and it was not until yesterday that we realized the show would go on.

Since all your works of art are covered would you be good enough to retain the insurance and bill us for the pro rata premium? We will of course take care of the transportation charges as well.

Many thanks.

Sincerely yours,

BOH:gs

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ART AND ARCHAEOLOGY DIVISION

THE ROYAL ONTARIO MUSEUM

100 Queen's Park, Toronto 5, Canada. Walnut 3 6611 Cables: ROMA-Toronto

February 2, 1962

The Downtown Gallery Inc.,
32 East 51st Street,
New York 22, N.Y.
U.S.A.

Dear Sirs,

This is to inform you that we have shipped to you today
via CP Express the two posters you so kindly loaned to our
Museum.

The shipment is insured with the carrier in transit for
\$ 50.00 in addition to being fully insured with our insurance
company.

Hoping it will arrive in good order, I remain,

Yours, very truly,

Dorothea Hecken

Dorothea Hecken, Registrar,
Art & Archaeology Division

DM /TBM

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Mrs. Robert H. Levi
La Quinta Hotel
La Quinta, California

Dear Mrs. Levi:

Immediately upon receipt of your letter of February 8th I wrote to the Richmond Museum making it very clear that the painting by Tseng In-Ho entitled RHAPSODY IN BLUE was not to be sold to a private collector under any circumstances, and that unless the Museum acquires it for its own collection it is to be returned to us, or as I shall write subsequently, shipped to you directly in Lutherville, Maryland.

In accordance with your request I am addressing this letter to La Quinta.

Sincerely yours,

BCH:ga

3226 Woodley Road, N. W.
Washington 8, D. C.

It would be a great pleasure
to have you here again. If you
can accept, I will send you
a reminder giving the time and
place of the dinner. Our
Women's Committee hope very
much that you will be able
to attend the Ball.

Hoping that you have
completely recovered from your
accident,

Cordially,
Alice Williams

ACKNOWLEDGMENTS

Corporate Gallery

State of New York, }
 County of New York, } ss.:

On this _____ day of _____, 19____, before me personally came _____, to me known, who being by me duly sworn, did depose and say that he resides in _____; that he is the _____ of _____ the corporation described in and which executed the foregoing instrument, as GALLERY; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

Individual Gallery

State of New York, }
 County of New York, } ss.:

On this _____ day of _____, 19____, before me personally came _____, to me known and known to me to be the individual described in and who, as GALLERY, executed the foregoing instrument and acknowledged to me that he executed the same.

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February 3, 1962

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

I finally had an opportunity to discuss the book situation with Harold Strass and subsequently with Carl Brandt who incidentally is a very charming guy.

He is preparing the various papers and will no doubt send on the material to you.

Do give me a big long notice before arriving in New York so that I can clear my calendar for the occasion.

Hawaii has worn off pretty thoroughly by this time, but I am getting on with my affairs and will have a good deal of material ready for you.

Cheerio,

RGH:gs

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PAUL MAC ALISTER & ASSOCIATES ★ BOX 157 ★ LAKE BLUFF, ILL.
DESIGN AND COLOR CONSULTANTS

ATA

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Mrs. Edith Halpern
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

February 2, 1962

Dear Mrs. Halpern:


Re: my conversation with you at the gallery a few weeks ago, I am enclosing tearsheets from the American Home Magazine having to do with my eagle-america collection.

I trust these will be of some value to you in considering the possibility of disposing of the collection in one form or another;

It was nice chatting with you and trust I may have the opportunity of seeing you again soon.

With all best wishes.

Very sincerely,


Paul R. MacAlister
f.i.d.i. - f.r.s.a.

prn/m
encl:

4. I agree to keep accurate books and records in connection with the film and you shall have access thereto during normal business hours upon reasonable notice. I shall render to you, commencing six (6) months after completion of the film semi-annual statements setting forth all income derived from the film and shall at the same time forward to you any moneys you are entitled to receive pursuant to paragraph 3 of this agreement.

5. It is understood and agreed that although it is my intention to make said films, I shall be under no obligation to do so and that my obligation to you is entirely confined to the payments hereinabove referred to in paragraph 3 of this agreement.

6. You agree that you shall not, for a period of five (5) years from the date of this agreement, make any other film or recording for exhibition or distribution to the general public.

7. You shall have the right, commencing June 30, 1962 to terminate this agreement upon thirty days' notice to me unless (a) I shall have already paid you the fee of Five Hundred (\$500.00) Dollars as set forth in paragraph 3 of this agreement, or, (b) I do so within a period of thirty (30) days after receipt of such notice from you.

February 6, 1962

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

Here is the data on your new Rattner painting.

Job #7 1959 oil on canvas 35"w.x46"h.

Exhibited:

Downtown Gallery, 34th Annual Exhibition
October 1959

Downtown Gallery, One-man Rattner Exhibition
November 1960

Art Institute of Chicago
January & February
1961

North Alabama Mission
April 1961

Reproduced:

Catalogue, Downtown Gallery, 34th Annual
Exhibition
October 1959

Best regards

Sincerely yours,

(Mrs.) Nathaly C. Baum

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

January 31, 1962

Mrs. Edith G. Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Dear Edith:

Check time again. Herewith another one-hundred dollar installment toward the O'Keeffe "Pelvis".

May be seeing you in a couple of weeks, or less, with Marin essay.

Sincerely yours,

Charles E. Buckley

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[REDACTED]

The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

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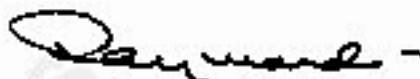
Dear Edith:

I want to express our appreciation for your letting us borrow the four O'Keefe drawings and the Hartley painting for the group of American paintings shown recently here at the Art Center.

I am sorry that the Acquisitions Committee did not see fit to purchase at least one of the drawings but we will hope that we will do better in the future. I will keep in touch with you about the possibility of our getting a Hartley and a Dove some time soon.

We are in the process of being presented with funds from two sources that will enable us to extend our acquisitions policy considerably.

Sincerely yours,


Raymond T. Entenmann
Director

February 6, 1962
RTE:lm

STATE
UNIVERSITY OF IOWA
IOWA CITY, IOWA



February 13, 1962

Department of Art

Edith Greger Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your confirmation of the paintings you have generously allocated to our Summer Show. Together with what I have obtained from the Whitney Museum and the Columbus Gallery of Art, plus a few odds and ends from here and there, they will create a most handsome show.

Pick-up date in New York will be May 21, with return delivery to New York on August 6th. The exhibition will be on view between May 25 and August 2. I hope to have a fairly lavishly illustrated catalogue, without reproducing everything in the show. If you could scrape together as many as 20 photographs, I might be able to use all of them. *Bill us for the art.*

I have one painting by Maurer from the Whitney and another from the Babcock Gallery but feel that he should be represented by perhaps a couple more. Do you have any or have suggestions on locating them?

Also, I have only two Webers. I could and would borrow two more from collections here in the state, but they are familiar paintings, and it would be better to get new material. Any suggestions you have again will be appreciated.

I am also not doing so well on Hartley. I wish now I had spoken for that stunning landscape that was in your show downstairs.

The best part of selecting the Summer Show was undoubtedly the chance to visit with you. You have been too busy building a place for modern American artists to look at it all in retrospect, but yours is a fabulous story that definitely should be recorded. Don't put this off too long. The tape recorder is the world's greatest boon to the writer of memoirs, and even if you need the stimulus of some friend or friends to talk with, then get them in, but in any case make a record. It will be a lot easier to do the paring, pruning and selecting later on. While you are still making history, you have been a

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cc: Mrs. Edith Gregor Halpert

THE MUSEUM OF MODERN ART
NEW YORK 19

17 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

February 1, 1962

Mr. Ben Shahn
Jersey Homestead
Roosevelt, New Jersey

Dear Mr. Shahn:

I planned to write after having received a detailed account of the inaugural showing of our BEN SHAHN retrospective at the Stedelijk Museum but since it now appears that it may be some time before all of the press clippings etc. are forwarded, I wanted to write briefly to bring you up-to-date on the exhibition's itinerary and various other details.

As you probably know, Dr. Sandberg was in New York last week for a very short visit and he was terribly pleased with the warm reception that the show had in Amsterdam. He didn't discuss the details of his showing at length but he wanted to express his gratitude at having had an opportunity to show the exhibition at the Stedelijk Museum. Although I believe Dr. Sandberg has already forwarded a copy of his catalog to you direct, I am enclosing another copy for your records. I shall send you copies of all subsequent catalogs as they are published along with facsimiles of press clippings and magazine articles. We also plan to have several of the clippings translated and will send them to you as well.

Our negotiations for the final showing of the complete exhibition were confirmed just last week and the itinerary is as follows:

Stedelijk Museum Amsterdam	December 22-January 22
Palais des Beaux-Arts Brussels	February 3-February 25
Galleria Nazionale d'Arte Moderna - Rome	March 20-April 17
Albertina Vienna	May 15-June 24

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February 10, 1962

pg 2

Mr. Warren Leslie

February 10, 1962

Mr. Warren Leslie
Neiman-Marcus
Dallas 1, Texas

Dear Warren:

Thank you for your letter.

If I may be entirely frank with you - and this is not personal - my Neiman-Marcus experience has been completely unique in my thirty-five years of operation, and I have no intention of writing any further letters to any names that you have listed or which may be listed subsequently. After all these months of futile maneuvering there is only one course left and that is to send a bill to the store for all the objects which were damaged and let your office collect from the insurance company as compensation. I have no intention of doing anything more as I cannot afford to devote another moment to this affair. After all - if you refer to your files - I have given up practically the best months of my life trying to get this matter straightened out, and the addition of two names for further correspondence has no appeal for me whatsoever. Meanwhile I am using very valuable space in this building to store the objects for inspection by the insurance adjuster. I need the space desperately and am moving all the material to a warehouse with instructions to charge the transportation expense and the storeroom to Neiman-Marcus. I am also sending a bill for all the damaged objects so that after payment to me your office can negotiate with your insurance company to reimburse you. I have no intention of writing another letter hereafter, and I hope you realize that I am very serious about it. In addition to the payment for the objects I could ask for compensation for loss of business as I had planned an important exhibition at the gallery and also promised to send a large group of the sculpture particularly to the Walker Art Center as a companion group for the Garbisch collection shown at the Metropolitan Museum several months ago and invited to the Center for a major display. Not only is this a loss of sales to the gallery, but also a great loss in the way of publicity and overall public relations.

Consequently I am enclosing a bill for the damaged objects and promise that I will not irritate you with further correspondence as soon as I receive payment for the paintings and sculptures.

I am sorry that I have to resort to this, but after all no human being

(more) over →

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

13 February 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Following their exhibition here, the Shaker Inspirational Drawings belonging to Hancock Shaker Community are going to Winterthur to be shown at the opening of the Shaker rooms there. I was talking to John Sweeney, Curator of Winterthur, and he expressed interest in showing your drawing there. Their exhibition is from the 15th of March through the 1st of May. The drawing would be packed with the same care as the Hancock Community ones on their trip there and we hope that you will give permission for extending the loan for showing at Winterthur.

The exhibition is a small one, but very handsome. It has been very popular with attendants at the Antiques Forum and with other visitors to the gallery.

The inscription on your drawing is fascinating. The Andrews and I are of the opinion that it represents the "Roll of a Shaker Family" at New Lebanon who were possessed by Indian spirits. Although the artist may be the same as the one that made "Two Sacred Sheets", yours is quite unlike any other drawing and represents a fascinating departure from them. It is, besides, an interesting document of Shaker history.

I hope to hear from you soon.

Sincerely yours,



Mary C. Black, Director
(Mrs. Richard Black)

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February 3, 1962

Albert R. Lee & Co., Inc.
Att: Mr. G. C. Taylor
90 John Street
New York, New York

Gentlemen:

In referring to my files I note that you have made no payment for the damaged frames referred to in my letter of December 18th despite the fact that your adjustor was at the gallery and examined these frames.

Sincerely yours,

BCH:ga

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER

February 7, 1962

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for sending us the catalog of the Marin exhibition. We were under the mistaken impression that the Marins had been in no one else's hands but yours.

Dr. Sloane was very pleased to see our Marin on the cover of the catalog, and we wondered if the plate, which looks much better than our photograph, is still in your hands. We would like to use it in our catalog, which we are preparing this spring, if it is available.

Thank you again for your trouble.

Sincerely,

May Hill

(Mrs.) May Davis Hill
Curator of Prints and Drawings

lls/MDH

the Gallery or the Artist, as third party beneficiary hereunder.

X. Expenses: All Artist's expenses and Gallery expenses are subject to the provisions of Schedule "A" attached hereto and made part hereof.

XI. No Waiver: No waiver by the Gallery of Artist's performance under this Agreement, shall constitute a waiver of any other or subsequent failure of performance or breach by the Artist.

XII. Courtesy of Gallery: The Artist shall not lend for exhibition, nor permit, so far as he is able, the exhibition of any of his works, unless each such work shall carry with it the prominent legend: "Courtesy of [*Name and address of Gallery*]", or unless in each instance such requirement is waived in writing by the Gallery.

XIII. Term: This Agreement is made for the initial period of _____ and automatically renews itself annually for each subsequent fiscal year September 1, to August 31, unless the Artist or the Gallery gives sixty days' cancellation notice, i.e., sent prior to July 1 of the preceding fiscal year.

XIV. Entire Agreement: This instrument constitutes the entire contract between the parties, there being no representations, warranties or promises other than herein contained; this Agreement shall not be modified or terminated except by its own terms or by mutual written memoranda. This Agreement shall be binding upon and inure to the benefit of the parties and of their respective administrators, executors, successors and assigns; provided, however, that the personal services, personal work, and personal efforts of the Artist are unique and indispensable to the continued performance of this Agreement on the part of the Artist.

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which governs life and art in the USA, and which we miss over here.

In other words, for the time being, we want the best of both possible worlds. Unlike most of our friends who spent many years of their youth in Europe, we stayed at home; now we're making up for it with this concentrated visit (which, by the way, can terminate any time, judging by the incendiary political situation in France; if a French-Algerian truce is announced within this next week or month, all hell will break loose here; armored tanks, and thousands of military police have arrived in Paris for this weekend in anticipation of a Rightist putsch, and the bombings continue apace).

I hope the above helps make clear how we feel, these feelings being subject to change of course. However, basically, we still aren't up to facing the country life or its constricting social pattern.

Meanwhile, needless to say, the primary pleasure we have is looking forward to seeing you. Friends like you are very hard to come by, and especially in a foreign country where friendships cannot be perfectly achieved---in Paris, the Americans for the most part, enjoy a freewheeling life, and friendship as such, is secondary; and too, you can't expect to replace long friendships from back home with the transient kind of relationships one necessarily has, in a foreign city. My lack of French precludes any serious friendships with the French, who've all been inordinately wonderful to us, but it's still too fatiguing at the end of the working day, to cope with language barriers. Virginia does fine, she's just received her diploma from the Alliance Française, but for me, who thinks and writes in English, it's another matter. For me Paris and France is merely a beautiful assault to the eye, a lovely easy way of living; and too, Virginia has cheap help here and has no housework to do; it's as simple as that. However, as I said above, we like America itself too much to abandon it ever, and so we want to make every effort to be there as much as we can, allowing for Holly's school obligations. I'll conclude now, post this letter, and hike over to the American Express to check on our reservations on the France. We all send our nostalgic warmest affections...ever

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February 12, 1962

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Raymond:

I am a bit late in acknowledging receipt of the Hartley painting and the O'Keeffe drawings, all of which arrived in good condition.

I too am sorry that the acquisitions committee passed up the painting and a drawing.

Maybe at some future time we can break them down, and now that you are about to come into some funds I expect you to pop in any minute with a roll of thousand dollar bills.

My best regards.

Sincerely yours,

RMH:gs

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January 31, 1962

Mr. Bernard Heinsman, Jr.
15 Bank Street
New York, New York

Dear Jack:

Just as I was ready to send you the valuations you requested the Federal Bureau kicked up a terrific fuss and all appraisals were stopped for that reason. The Dealers Association had several meetings and we are still waiting for final word as to the method which we are to employ in the future. The final meeting will be held on Friday of this week. It may be necessary to obtain three separate appraisals in each instance, but since yours is basically for insurance I am enclosing a tentative list limiting it to the artists whose work we have sold in recent years. You will have to obtain the figures on the Tam and Lawrence from Charles Alan, and for the time being since we have no figures in our books to indicate current valuations I would suggest that you retain your 1960 valuations for the Preusser and the DeVicker.

I am sorry that you have had such a long wait, but I am sure that you can understand my need for postponement under the circumstances.

Best regards.

Sincerely yours,

BCH:gs
enclosure

Pl. *Start folder*
for *NAFAD*

On February 9, 1962, a meeting was held at the office of Ralph F. Colin, 575 Madison Avenue, for the purpose of discussing the organizational details of a proposed new art dealers association. In attendance were Edith G. Halpert, Dan R. Johnson, E. Coe Kerr, Jr., Antoinette R. Kraushaar, Pierre Matisse, Alexandre P. Rosenberg, Eleanor B. Saldenberg and Mr. Colin. The meeting was held pursuant to the decision, at the larger meeting of February 7th, that this "steering committee" should attend to the preliminary organizational details.

It was agreed that the association should be formally organized and a certificate of incorporation filed under the name NATIONAL ASSOCIATION OF FINE ARTS DEALERS, INC. Mr. Colin pointed out that the law required that the certificate of incorporation set forth the names of the organizers and of an initial board of directors. While so-called "dummy incorporators and directors" could be used, it was his recommendation that the names of those dealers present at the meeting should appear in the certificate of incorporation for public relations reasons. The committee decided to follow Mr. Colin's recommendation.

In so doing, however, the members of the committee agreed unanimously that they would function as corporate organizers and temporary board members for the shortest possible time. It was unanimously agreed that as soon as practicable after the certificate of incorporation is filed, another meeting of the entire organizing group would be held. At that time, all members of the steering committee would, if it were so desired, tender their resignations as directors. Nominations for directors would then be open. All nominations which were seconded would be accepted and new directors would then be elected by secret ballot with each dealer present having as many votes as there were directors to be elected.

Mr. Colin suggested that the directors should, if possible, reflect a cross-section of the various fields of art dealers. He emphasized, however, that the composition of the Board should be the free choice of the entire group.

The question of membership standards was then discussed. It was the opinion of the committee that association membership should be limited to:

1. Dealers primarily in paintings, sculpture, drawings and graphic arts.
2. Dealers who have been in business for five years or more and with respect to whom, therefore, there is a

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January 31, 1962

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Mrs. May Davis Hill, Curator
Auckland Memorial Art Center
The University of North Carolina
Chapel Hill, North Carolina

Dear Mrs. Hill:

I am very glad to give you what information we have in connection with the painting by John Marin entitled WISNAWSKA SEQUENCE dated 1903. A catalogue of the exhibition held in 1959 is enclosed for your records since this painting is reproduced on the cover.

I regret that we cannot give you the complete data in view of the fact that Alfred Stieglitz did not pass on to us the exhibition and reproduction information on any of the Marins which had passed through his hands before 1946 when Marin was added to the Downtown Gallery roster.

Sincerely yours,

EGH:gs
enclosure

though the Gallery had made the sale, except insofar as such written waiver by the Gallery in its discretion shall expressly provide otherwise. The Artist shall not make any gifts of any work of his during the term of this Agreement, nor shall he barter any work of his, nor exchange the same for any thing or service, nor shall he permit any auction of or sale of his work, whether commercial, charitable or otherwise, of any kind whatsoever, except with the express prior written consent of the Gallery and under the terms and conditions therein specified by the Gallery. If any such work of the Artist is affected by any waiver by the Gallery, and is thereafter altered or changed by the Artist, it shall be considered a new work and the waiver shall cease to affect it.

IV. Fee Commissions: (A) For the sale, directly or indirectly, with or without assistance from or participation by the Gallery, the Gallery will receive _____ per cent (____%) of the price as its commission, and the Artist will be credited with _____ per cent (____%) of the price, if the sale is effected or consummated within the metropolitan area of New York City (i.e., within a radius of 50 miles of New York City); but if the sale is effected or consummated outside such area, the Gallery will receive _____ per cent (____%) of the price as its commission and the Artist will be credited with _____ per cent (____%) of the price. All sales must be made by the Gallery or with the written consent of the Gallery, and all terms and agreements involving the participation or other assistance in selling by third persons and payment therefor, if any, shall be made by, and subject to advance consent in writing by, the Gallery.

(B) *Price of Sale:* The price of sale of each work shall be mutually agreed by the parties, in writing if practicable, but the Gallery shall retain discretion to reduce by _____ per cent (____%) such agreed price or to increase without limitation such agreed price.

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February 7, 1962

Mrs. Carlene Samoiloff
314 Highland Avenue
Winchester, Massachusetts

Dear Mrs. Samoiloff:

Several days ago I returned the two photographs as you requested.

Because you had indicated that the paintings had been offered elsewhere I took it upon myself to show the photographs to Mr. Felix Landau, whose gallery is at 702 North La Cienega, Los Angeles 46, California. He too felt the price you stated was exaggerated. However if you decide on a lower figure perhaps it would be a good idea to write him directly and send a copy to me at the above address.

Sincerely yours,

RMH:gs
cc: Mr. Landau

February 9, 1962

The Director
University of Alabama Art Gallery
University, Alabama

Dear Sir:

Several days ago we read the intriguing report which appeared in the New York Times in connection with the theft of the Kuniyoshi painting. I recall that a painting answering that description was purchased by the University at the State Department auction some years ago. I recall also that this was one of the targets of the Hearst press and evoked a famous comment from ex-President Truman.

Both Mrs. Kuniyoshi and I are very eager to get more details about the theft, and hope that you will take the time to satisfy our curiosity. Many thanks for your cooperation.

Sincerely yours,

EOH:gs

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H1 6-4444

Mrs. Robert H. Levi

Box 478 R.F.D. #1 Lutherville, Maryland

February 8, 1962

Mrs. Edith Gregor Halpert
32 East 51st St.
New York, New York

LYSTRA
MEADOWS

Dear Mrs. Halpert,

The painting "Rhapsody in Blue" by Tseng Yu-
Ho kept me awake last night. I can't get it out
of my mind, and the more I think about it, the
more anxious I am to buy it. I shall keep my
fingers crossed, and hope that it will eventually
be mine. I told my husband about it, and he said
he hopes that I would be able to get it. (I had
been worried at first that he might not want me to
make such a large investment without his first
having seen it, but he did not feel that way at
all.)

I understand that you cannot send the painting
to the Richmond Art Museum if it is already sold.
However, I am wondering if a price will be put on
the painting at the Museum, and if it will be of-
fered to the public there. In other words, is it
a question of somebody from the public buying it,
or is it a question of the Museum itself purchas-
ing it? If it is the latter, I can do nothing
about it; however, if it is the former, I have
several friends in Richmond, and thought I might
alert one to visit the showing on opening day,
and buy it for me. Do you think this would be
possible? Since I am very green in the Art World
I am not at all sure what is customary in these
situations. However, I get more sure every minute

February 10, 1962

Mr. William B. O'Neal, Director
Programs Division
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond 21, Virginia

Dear Mr. O'Neal:

Thank you for your letter.

Following your request we are shipping the pictures you listed on the 13th of this month, allowing sufficient time for unpacking, hanging, etc.

To simplify matters we have arranged to have Radworth pick up the group for packing and shipping to you (not C.O.D.) with a bill to be mailed to you subsequently for the crating and railway express charges. We have also advised them to place a minimum insurance charge of \$550. on the crate to insure careful handling without involving any expense to you.

Incidentally one of our clients is very eager to obtain the painting entitled RHAPSODY IN BLUE by Tseng Yu-Ho, but we refused to withdraw it from your show as we felt it was much more important for the artist to be represented in this exhibition than to make an immediate sale. However, unless the Museum itself decides to acquire it, we would prefer to make the painting available to Mrs. Levi rather than to any other collector, but of course hope that it will remain in Richmond and at the Virginia Museum otherwise.

I trust the arrangements we have made are satisfactory to you, since we have no facilities for packing in the gallery and since the majority of the museums use the services of Radworth.

Sincerely yours,

EGH:gs

I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0333

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

February 6, 1962

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I have the following estimates for shower enclosures in the 4th floor rear apartment bathroom. Both of these are based on aluminum frames. Chrome plated brass frames would be approximately \$100.00 more.

Modern Shower & Door Co.
101 Park Avenue
Tel: MU 5-5195

Enclosure - \$195.00

If end of tub is left open 129.00
(I do not think this is
advisable)


Ace Glass & Mirror Co.
1599 3rd Avenue
Tel: AT 9-5820

Enclosure 180.00

I understand you have a figure from Ketcham Shower & Door Company who I consider the best in the business.

IMS/pve

Very truly yours,


Irving M. Schwarzkopf

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February 12, 1962

M. Andre Gensac
50, Avenue Parmentier, 3
Paris XI, France

Dear M. Gensac:

Thank you for your letter.

Naturally I was very much interested in learning that you have two paintings by Rattner.

Since Rattner is currently a resident of Paris I think it would be advisable to communicate with him directly. His address is 7, rue Antoine Chantin, Paris 14. I am sure he would be very glad to meet you and to see the two pictures.

Sincerely yours,

EGH:gs

January 30, 1962

Miss Marian Willard
Willard Gallery
23 West 56th Street
New York, New York

Dear Marian:

Between my vacation in Hawaii and all the hectic activities I forgot to thank you for your very kind cooperation in landing us the Feininger and Graves for the Christmas show. I appreciate this no end.

Gratefully yours,

RCH:gs

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LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS — ENGINEERS
333 NORTH MICHIGAN AVENUE
CHICAGO 1

February 2, 1962

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY B. NORTMAN, A. I. A.
WILLIAM J. MCARTHUR, A. I. A.
FRANKLIN B. SMITH, A. I. A.
CALVIN JAY TOBIN, A. I. A.
PO HU BHAO, A. I. A.

RANDOLPH 6-7350

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have just received another bill from you for the picture that was finally sent to Israel after these many months. According to your first bill, this was sent sometime in November.

As of this date, I have not heard from these people at all that they have received the gift, and I am sure that if they had received it with any indication at all that it came from us, we would have received a letter from them. I therefore ask if you won't make every effort to investigate where it was sent, and send me copies of the letters enclosed with it.

I am sorry this particular thing has jolted us both so much.

Sincerely,

Jerrold Loabl
Jerrold Loabl

JL:ss

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Art Directors Club

EGH - OK. I called him, was out ill, but told
secty & she said she would call him. Said you
had just phoned from Wash. that Marin opening
at Corcoran had been set now for March 2, so you
are terribly sorry that you cannot be juror on
that date. (Secy called back - he got message.)

2/13

g5

**SPECIAL ARTICLES NOT PROVIDED IN STANDARD
FORM OF GALLERY-ARTIST AGREEMENT, BUT
FORMING A PART HEREOF**

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February 3, 1962

Miss Elaine Goff, Director
Public Relations
Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pennsylvania

Dear Miss Goff:

I was rather surprised and flattered to receive your invitation until I realized that it was by mistaken identity.

The first paragraph of your letter refers to a conversation you had with "your assistant Kay Salserno", and my name must have been used inadvertently above.

Sincerely yours,

BH:gs

February 10, 1962

2

Mr. Henry P. Mollhenn

February 10, 1962

much as I dislike traveling I certainly will make a trip to Philadelphia to see the Shaker exhibition which you are organizing. It sounds fascinating enough to make the effort - and I hope to see you on that occasion.

Mr. Henry P. Mollhenn
Curator of Decorative Arts
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

My best regards.

Dear Mr. Mollhenn:

Almost simultaneously with the receipt of your letter Mrs. Sheeler advised me of your kindness in suggesting that the furniture be moved to the Museum where it can be photographed under proper conditions. And so everyone is happy.

Because I am not "on the ball" in connection with current valuations of Shaker furniture I would appreciate any help you can give me in this connection. Would Mr. Sweeney furnish the data to you with a copy of the letter forwarded to me at this address? You obviously have the detailed list and if he could put the valuations in relation to each object I can then send you a so-called official consignment invoice. Although I own quite a few Shaker objects installed in my home in Newtown, Connecticut, they were purchased so many years ago that I have no idea whatsoever of the current values and would not venture to set a figure. Therefore it would be most helpful if Mr. Sweeney will supply the data.

In the event that you did not receive a copy of the Williamsburg catalogue I am enclosing it for your records. You will note that my Inspirational Drawing is included, but I have arranged with Williamsburg to ship it to you directly at the close of the exhibition unless you prefer to have it sent here and picked up at the gallery. One of these days I will have some of the artifacts photographed for your consideration. They tie in so well with the Shaker philosophy in making even such humble objects with care, devotion, and aesthetic content that I thought they might add to the overall pattern, but if you don't agree with me please don't hesitate to say so.

(more) Over →

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January 30, 1962

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

Mrs. John S. Fujii
A-12, U-1, Slocum Heights
Syracuse 10, New York

Dear Mrs. Fujii:

Thank you for your letter.

I am enclosing a catalogue of an exhibition of silkscreen
prints by Ben Shahn which may interest you particularly for
its explanation of the silkscreen process. Many of the edi-
tions listed have been sold out since the exhibition, but
we have those checked in the catalogue and also several new
ones.

The price range is from \$45.00 to \$225.00. **PEORNEI** in black
and white measures 30½ inches high by 22½ wide. The price
is \$45.00. If this or any of the others are of interest to
you we shall be happy to hear from you.

Sincerely yours,

Gratia Snider
Secretary

enclosure

PALM BEACH ART INSTITUTE, INC.
NORTON GALLERY AND SCHOOL
OF ART
PIONEER PARK WEST PALM BEACH, FLORIDA

February 12, 1962

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

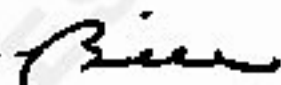
Dear Edith:

We're simply waiting now for the necessary
forms to come back from Chicago.

Southern though our tempo may be, Illinois
is holding us up. The delay shouldn't continue
much longer and we are still considering the
Shahn.

Thank you for your note.

Sincerely yours,



Willis F. Woods
Director

WFW/gs

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February 7, 1962

Mr. Dalsell Hatfield
Dalsell Hatfield Galleries
Ambassador Station Box E
Los Angeles 5, California

Dear Dal:

Yes indeed, we poor dealers have a hard time unlike the old days when we just sat quietly in the galleries waiting for some poor victim to come in. I also recall your visits to New York which were relatively frequent then.

We do not represent Charles Burchfield, and I would suggest that you contact John Clancy at the Behn Gallery. However we would be very glad to send you several photographs of Kuniyoshi's work. Unfortunately he left very few unsold paintings, but now and then we are able to repurchase a fine example of his work from an estate. As soon as our photographer delivers prints I will send you photographs of the best examples we have on hand. This is not a usual practice for us as with our limited stock we have done nothing through other dealers in the past five years. However I certainly will make an exception for my old friend Dal. A list is now enclosed with all the pertinent data.

Again I want to tell you how happy I was to hear from you and look forward to seeing Ruth and you in New York before long.

As ever,

KRM:gs
enclosure

*under sep. cover
Photos sent
M.S.*

January 30, 1962

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Mr. Richard E. Ahlborn, Curator
Joselyn Center
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Ahlborn:

Mrs. Halpert has asked me to tell you that the Shahn print of the wheatfield has been sold out for a long time, and unfortunately we have nothing similar in theme.

If we can be of help to you in any other way please don't hesitate to get in touch with us.

Sincerely yours,

Gratia Snider
Secretary

February 9, 1962

Mr. David A. Bartlett
406 National Bank of Tulsa Building
Tulsa 3, Oklahoma

Dear Mr. Bartlett:

Thank you for your letter. The two paintings which you saw reproduced in Time Magazine were sold on the opening day of the exhibition several days before the article appeared. As a matter of fact practically the entire exhibition was sold out, together with some earlier examples we had on hand.

Unfortunately we have no color transparencies of our paintings but within the next week or so I will be glad to send you some black and white photographs with color notes entered on the reverse side together with all the other pertinent data. Subsequently we can send you one or two of the paintings for consideration so that you can judge them within your own environment. The only obligation on your part would be the expense involved in packing, shipping, and insurance. Upon receipt of the photographs do let us know whether you would like to have anything forwarded to you. Also if you are planning to be in New York at any time, we have examples of the artist's work at the gallery since we are her sole agents.

I look forward to hearing from you.

Sincerely yours,

EDH:gs

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PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

February 1, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I went to see the Sheelers on Tuesday, and to my infinite relief they realized that it would be impossible to have good photographs taken in such a limited space. Consequently they very sacrificially have offered to let us take the furniture so that it can be photographed in the Museum in plenty of time to meet the March 1 deadline for the bulletin. Consequently I have just written to Mr. Sheeler asking if Wednesday, February 21, would be convenient. Four men will go with the museum truck and that should be ample manpower to manage the three big pieces. What about insurance valuations? I asked Sweeney at Winterthur and he gave me a general picture, but I must admit that I have never priced Shaker material, so would not pretend to be able to place fair amounts.

I am delighted that we can have your inspirational drawing and I look forward to receiving your photograph. I may have to write you about dimensions and so forth, and am so glad that we will be able to include it.

At the moment I don't know whether or not we want to borrow the artifacts. Can I let you know about this a little later?

With kindest regards, and thanking you for your continuing help,
I am,

Very sincerely yours,

Henry P. McIlhenny
HENRY P. MCILHENNY
Curator of Decorative Arts

job

February 3, 1962

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Mr. Edward H. Dwight, Director
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Ed:

On January 2nd you were good enough to send me a photograph of the damaged area on the painting by O'Keeffe entitled PATIO WITH CLOUD which was purchased by Mrs. Wehr in 1957 and willed in 1961 to the Milwaukee Art Center.

Several days ago I received a letter from O'Keeffe asking whether the painting could be sent to her in Abiquiu, New Mexico so that she might have an opportunity to examine it personally. Can you arrange to do so? If you can make these arrangements do let O'Keeffe know in advance so that she may be prepared for the shipment.

Best regards.

Sincerely yours,

EOH:gs
cc: Miss O'Keeffe

DALZELL HATFIELD GALLERIES

FINE PAINTINGS · SCULPTURE

AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

February 2, 1962

Mrs. Edith Halpert
Downtown Galleries
New York, N.Y.

Dear Edith:

We haven't heard from you in so long that we are wondering if you are completely overwhelmed with work, as we have been. We haven't been either to New York or Europe for exactly two years, this month, because business, ever since the beginning of the Eisenhower administration, has been excellent. However, we shall probably see you in May, as we are going to break loose and go to Europe at that time.

Meanwhile, however, we have a client to whom we just sold a couple of good paintings, who is now interested in purchasing a fine Charles Burchfield and a fine Kunyoshi. I'm wondering if you could send me a couple of photographs of important examples you have of each, together with sizes and prices. I think we could sell these very quickly. Would appreciate your letting us know as soon as possible as we have not inquired elsewhere.

Ruth joins in wishing you a most happy, healthful, and successful 1962.

As ever,

DALZELL HATFIELD GALLERIES

DHH:dn

Dal Photo and Peaches on
Chair ~~\$500~~ 7500
Bather With Cigarette
6500.
Festivities Ended
17500. ✓

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February 9, 1962

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Mr. Douglas MacAgy, Director
Dallas Museum for Contemporary Arts
315 Cedar Springs Road
Dallas 19, Texas

Dear Douglas:

Yesterday morning I was rudely awakened at the early hour of 9:45 by Western Union to ascertain whether the gallery had moved from 13 East 51st Street to 32. It was a delightful coincidence because somewhere along the line I had been dreaming of the good old days at 113 West 13th Street. In any event your telegram arrived and sure enough one of the seven Santini Brothers or a representative called to pick up the Davis yesterday afternoon. Dallas surely beats New York for tempo.

Another coincidence is the fact that Stuart has just been awarded the A.I.A. Gold Medal and was advised that the presentation will take place in Dallas. We have just added this prize to his lengthy biographical notes which I am enclosing just to impress you with the number of museum representations. The next time you are in New York I think it would be fun to have you spend an evening with Stuart. He is really a fascinating guy as well as painter. Of course I shall come along as the reporter promises to be most intriguing with an adversary like you for Stuart.

Incidentally in the possibility that some rich sugar daddy or woman will come along and offer to pay for the painting, you will remember that we plan to have a one-man exhibition of Stuart's recent paintings some time before the season ends, and that we will have to have STANDARD BRAND as the puller-inner for the show.

It was great fun having you at the gallery and I so enjoyed it despite the constant interruptions. Do come in soon again.

Sincerely yours,

EOH:gs
enclosure

February 5, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

You must think I am out of my mind and perhaps you are right. The letter sent to you in error was intended for Eleanor Lambert and by trying to do three things at a time, I inadvertently used your name instead. (It seemed to be lurking somewhere in my head for a long time.)

I hope you will not take seriously this inefficiency on my part and that the next time we meet, you will choose to forget it.

Thanks for your note.

Sincerely,

Elaine

Elaine Goff
Director of Public Relations

EG:ib

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WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th STREET
NEW YORK 19, NEW YORK

Ok rec'd
2/5
go

Berkeley Express will return on Monday
morning, February 5, Tan, Orange, Yellow, Lavendar
by O'Keeffe and Pieta by Rattner from our
ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING
DECEMBER 13, 1961 - FEBRUARY 4, 1962

M. McKellar
Margaret McKellar

EDWIN GILBERT

16, RUE HENRI-BARBUSSE

PARIS V^e

4 Feb 62

Dear Edith: Thank you for your fine newsy note of last week. We can certainly understand how your new show has been such a success; as we've been saying for quite some time, the return to human terms seems virtually imperative in the next cycle of art; so many of the critics I've read recently state this too, though of course I know the abstract boys are still fighting what seems to be a successful campaign. I went to a little gallery the other day who is having an exhibition called "Eight Artists From Chicago." The show was almost totally within the human context, though only one painter, a friend of mine, Leon Golub, had work of any serious consequence; he is doing mammoth canvases which remind one of early sculptural work of the big Jewish sculptors in London, except Golub uses pigments, layer on layer to achieve his gutsy, robust and grotesque quality. Also the new Picasso show, which we're seeing next Tuesday, is, I hear most interesting; Abe Rattner and several other American and French painters all agreed that the new work is magnificent and definitely swinging back to the image. The Rattners had a little supper party (Hot dogs, baked beans, pumpernickel etc) at their New York-style apartment which is located in a most dreary part of Paris). Abe stated he is definitely not for America, but that he doesn't have a place to work there. I don't understand it, except that Esther does seem to be a real-estate entrepreneur of sorts, and has real-estimated herself out of working space for Abe. Abe is arranging a little show for me, he is anxious for me to see his "new work" (obviously he wants me to carry a firsthand report back to you. From what he hinted, his work is changing, and is falling somewhere in between outright abstractionism and human image. He said he would call me as soon as he has something to show.

It was so sweet of you to offer us your bedroom for those times when Nathalie isn't there; we will take you up--now and then, when Holly isn't in New York with us. It all depends on how she feels about staying in Connecticut when we want to take off; she says she would like to be with us, even in New York, but the truth is she hates city life, so we shall see. For our first night, April 11, we thought we'd stay at the Winslow, which is near you; then the next day go to Connecticut, maybe to the Curtis House in Woodbury. It will all have to be played by ear, to coin a cliché.

To answer you speculation about our plans of Europe vs. Summer Vacations in Cape Cod etc. There is truly nothing permanent about plans to stay in Europe. We still go along from season to season; and what keeps us over here so much is that we not only like the life, but mainly we are bored with living in the country back home, and cannot afford to live in New York with the cost of living, and private school etc. So meanwhile, since we wish to live in a city, we find Paris ideal, and our plans for visiting America, are based on a temporary way of seeing old friends while at the same time allowing ourselves to respond and feel the obvious dynamic spirit

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

January 31, 1962

Dear Edith:

Enclosed find an up to date biography of Jack's. The only additions are the purchase of a painting by the Walker Art Center, his inclusion in the forthcoming Virginia Quadrennial, and the MOMA figure show. Also, the Pasadena Art Museum has acquired a major piece of sculpture by him. His American residence is Claremont, California, and as you well know, he is temporarily residing in Rome.

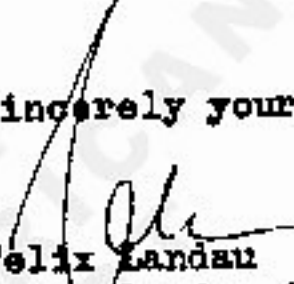
I have written him for photographs of new paintings and before the end of the week I will send you from here photographs of available paintings on hand, so that we can make definite plans for April.

If you would be good enough to have someone get together for me the material on Lachaise, as to what you have sold over the years, I would greatly appreciate it. I am terribly anxious to get all the information possible together quickly so that we can begin to activate the situation.

I thought our evening together last Saturday was especially pleasant and I look forward to seeing you soon again.

Mitzi sends her love.

Sincerely yours,


Felix Landau
Felix Landau Gallery

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Neiman-Marcus

DALLAS 1, TEXAS
February 1, 1962

Mrs. Edith Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, N. Y.

My dear Edith:

I have your letter of January 29. The matter is in the hands of our insurance adjuster who deals directly with Mr. Bramley and Mr. Jeffrey.

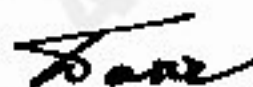
I quite agree that action should have been taken prior to this and Mr. Bramley and Mr. Jeffrey have been in touch with the adjuster to see that immediate steps are taken. Believe me, it has not been I who have neglected this matter, but in the case of insurance claims such matters are handled by a specialized department of our store.

The full names of the gentlemen are M. W. Bramley, Senior Vice President and R. M. Jeffrey, Controller, Neiman-Marcus Company. I am sending a copy of this letter to both gentlemen and if you do not receive quick action from the insurance adjuster, it would be my recommendation that you get in touch with either one of them.

I am sorry about this and it does not diminish my personal affection for you, and I hope to see you soon in New York.

Warm regards.

Most sincerely yours,



Warren Leslie

WL:d

cc: M. W. Bramley
R. M. Jeffrey

AirMail Special

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February 1, 1962
Haverford, Pa.
Haverford, Pa.

Dear Mrs. Halpert,

Thank you for your letter
about the Shakers. I doubt
if these would interest
you at all. I had better hang
so much of adding them
as to get some idea of
their value. Passes.

I expect to be in New
York Tuesday 16th and
will stop by at the gallery
in the forenoon - or give
you a call first -

Sincerely -

Paul Natanson

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 3-1877

Frank T. Howard, President

Alfred Zentlinger, Vice President
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

January 31, 1962

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you very much for your note and the Zajac biography. We are very hopeful that something nice will come out of this present situation.

I am particularly anxious, too, to get your reaction to my letter about Bill Zorach's Puma.

Sincerely yours


Joseph T. Fraser, Jr.,
Director.

JTF jr:ae

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MEMORANDUM CONCERNING CONFERENCE ON ART TAX VALUATIONS AT THE
WASHINGTON, D. C. HEADQUARTERS OF INTERNAL REVENUE SERVICE

The following principles were informally stated to representatives of Art Dealers Association, Inc. on February 13, 1962, by officials of the Internal Revenue Service, designated by the Commissioner of Internal Revenue Service, Mortimer M. Caplin. These officials made it very clear that the Internal Revenue Service would wish to cooperate with any association of art dealers, art museums, appraisers or other valuation groups, if they measure up to and abide by the following minimum standards and principles.

It was also indicated by such Internal Revenue Service officials that any such association or group which would indicate acceptance of the following principles and conditions, with or without amendments of their own, would receive courteous and prompt communication from officials of the Internal Revenue Service looking toward mutual cooperation and fair dealing, and benefitting the public as well as the Government and the art dealers and collectors.

A major consideration underlying all of these conditions and principles tentatively suggested by the Internal Revenue Service, is the realization that the United States Government has been very liberal in fostering and encouraging the fine arts, especially in connection with income, gift and estate tax benefits when objects of art are given for public and charitable purposes. As recent news items have indicated, British subjects have been complaining that they do not receive such government sheltering benefits available to the American public, and that this is in part the reason why the major world center for the collecting of art is gravitating toward the United States of America. In return for this liberal and constructive attitude on the part of the United States Government, the chief officials of the Internal Revenue Service suggested most warmly that the art dealers think in terms of rendering patriotic assistance to the U. S. Internal Revenue Service--especially in the most expert and difficult area of valuation in which the Internal Revenue Service is in substantial need of honorable and expert help, even at the cost of reasonable time and effort on the part of our leading art dealers and art experts. With this basic attitude in mind, the Internal Revenue Service, somewhat diffidently, proposed the following tentative basic suggestions for consideration of art dealers associations, museum associations, associations of appraisers, antique dealers associations, jewelry dealers associations and similar groups:

A. In all instances where the prospective donor-
collectors or decedents' estates request a valuation
appraisal by applying to an association prior to filing
a tax return:

1. Art valuation appraisal panels shall be chosen by representative associations of art dealers and the like, independently of the prospective donor (collector)

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January 30, 1962

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Mrs. T. Salomonson Keezer
c/o Holland Festival
Nonthorststraat 10
Amsterdam, Holland

Dear Mrs. Keezer:

Indeed I have not forgotten you. As a matter of fact one of my fond memories of the Amsterdam visit is the pleasant meetings with you.

The painting in which Mrs. de Swaan is interested belongs to me personally and is not for sale under any circumstances. Actually I have just given it as one of two hundred paintings to be presented to the Corecoran Gallery in Washington. Thus under no circumstances would it be possible for me to make any change at this time.

I am enclosing a list of the few paintings in the exhibition which are still for sale, referring in each instance to the catalogue number. The Museum of Modern Art must have sent a complete list including the few which were not lent by museums and collectors, but I am noting those which cleared through the gallery.

I hope you plan to be in New York some time in the near future. It will be so nice to see you again. Meanwhile my very best regards.

Sincerely yours,

RHH:gs
enclosure

43

February 7, 1962

Mr. David Kung
20, Aoba-cho
Shibuya-ku, Tokyo, Japan

Dear Mr. Kung:

Thank you for your letter.

Immediately upon receipt I communicated with Mr. Karpel, but discovered that he was away for a few days. Thus the delay in my reply.

As agents for the Kuniyoshi estate and for the artist during his lifetime we are indeed most interested in acquiring a stock of these books. Shortly after publication we obtained directly from Japan a considerable number at the local price. Subsequently we obtained others through a distributor, but have very few in stock at the present time although there are some available in New York bookshops.

Since we are not a bookshop but an art gallery we are not equipped to handle the distribution of a book per se unless we obtain the entire lot at so low a price that we could offer to consign to several book dealers a given number at a large discount. In your letter you gave no indication of price and I hesitate to make an offer as I am not sufficiently acquainted with the publishing field. Will you therefore advise me what your minimum figure would be for the entire lot - or if you prefer to communicate with the distributors directly what you would charge us for one hundred copies which we would present to clients from time to time and to museums with the possibility of a few sales.

I shall be most grateful for an immediate reply regarding the two methods of purchase - either the entire lot or a smaller group payable at once.

Sincerely yours,

EH:gs

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February 12, 1962

Mr. Beauchamp E. Smith
116 East Market Street
York, Pennsylvania

Dear Mr. Smith:

For your information I am listing below what I consider the current valuation of the painting by Charles Sheeler.

SUSPENDED POWER 1939 oil 26x33" \$12,000 - \$15,000

Sincerely yours,

EJH:gs

January 30, 1962

Thank you for the information regarding the transaction. I am sure that the information will be published in the future. I am sure that the information will be published in the future.

Mr. Edwin Gilbert
16, Rue Henri Barbusse
Paris 5, France

I am sure that the information will be published in the future. I am sure that the information will be published in the future.

Dear Gil:

Hallelujah! I sure will be in New York between April 12 and 29 no matter what else may occur during that period. This is the most pleasant surprise I have had in many, many years, and I can't tell you how eagerly I am awaiting this great event.

Except for the alternate Monday and Tuesday nights when Nathaly stays with me in New York you will be most welcome to use my apartment. I have taken the fourth floor rear as additional space and plan to turn that large room into a bedroom and workshop, using the current bedroom as a dining room when and if I get a good cook. Albert is no longer with me and while I am much happier with the pleasant, relaxed, normal female I have now, I have given up all home entertaining because she is not equipped for the purpose.

Your letter indicates that you plan to make Europe your permanent home which rather surprises me and I am very curious as to your reasons for this decision, but I am delighted that you will be spending your summers in the U.S.A.

I have been hearing very little from the Hattners, and am rather distressed because I feel that he is not happy working abroad but has no alternative as the house they bought in the Village is presumably untouched; their apartment has been permanently subleased, and I don't know what happened to their home in the country. In any event his letters indicate that he is out of key in Europe. I am sure she shoots him full of the over-advertised success of the abstract expressionists and he has eliminated all the figurative imagery in his painting as a subconscious result. Naturally I can't write to him about it but there is a tremendous change in atmosphere within the art world. Actually with all the exaggerated promotion to the contrary we have had the most successful two or three years in our history with the museums using 51st Street more and more as a base. The current exhibition has been a howling success and we decided to extend it another

(more) over >

For to publishing information regarding the transaction, I am sure that the information will be published in the future. I am sure that the information will be published in the future.

Encl. Philadelphia Museum 2-10-62

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

none have given their
owners more pleasure
than my little
Primitive is giving me.

I am indeed
appreciative of your
kindness.

Sincerely
Dorothy R. Miller
(Mrs. Robert)

February 5, 1962

Mr. Peter Fellack

pg 2

February 8, 1962

Incidentally the excerpts quoted are from a letter I wrote to Jack on November 20, 1960, but did not send to him. This letter in a lengthy form is attached to the copy of the November 1st communication to Boris with an explanatory note for the Levine folder which is part of the overall Archives material I have willed to the Archives of American Art with a notation: not to be opened until after the artist's demise. This letter is a sad closing chapter of one of the most fascinating files in the entire collection, largely devoted to a spirit of beautiful gratitude. The last communication before November 1st was a cable sent to me from Rome on July 3, 1959: "Just saw Paris Tribune. Edith I love you - Jack". The Tribune article refers to my battle with Eisenhower regarding the Levine WELCOME HOME removed from the Moscow exhibition and immediately reinstated the following day).

Sincerely yours,

EDH:gs
enclosure

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rise to publishing information regarding sales transactions.
customers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1963

Mr. Felix Landau
Felix Landau Gallery
702 N. La Cienega
Los Angeles 69, Calif.

Dear Mr. Landau:

According to our records, in addition to the four John Marin etchings
mentioned in your letter, you also have from the gallery the
following:

2	Ben Shahn silkscreens -	"Cat's Cradle"
1	"	"Plaques"
1	"	"Lute & Molecules #2"
1	"	"The Post"
1	"	"A Song of Degrees"
1	"	"Supermarket" (color)

1 Stuart Davis silkscreen - "Study for a Drawing" (color)

Will you please advise us if you have sold any of the above-
mentioned silkscreens. If not, we would appreciate their return
as our supply is running low on several of them.

Thank you so much. I shall look forward to hearing from you.

Sincerely,

Jay Wolf
Assistant Director

OFFICE OF THE MUSEUM BOARD

THE ROYAL ONTARIO MUSEUM

UNIVERSITY OF TORONTO

100 Queen's Park, Toronto 5, Canada. Tel. 923 6611 Cables: ROMA-Toronto

1st February, 1962

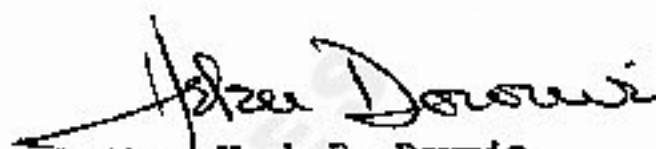
Miss Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22,
New York, U.S.A.

Dear Miss Halpert,

I have given instructions to our registrar to return the Shahn posters at the earliest possible moment. You will hear directly from her.

I am sorry if the delay in holding the posters has caused you inconvenience.

Yours sincerely,


Mrs. Hugh R. Downie
Secretary of the Museum.

HRD/LA

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THE DOWNTOWN GALLERY

INCORPORATED

32 East 51st Street

NEW YORK 22, N. Y.

Telephone Plaza 3-3707

AMERICAN FOLK ART
GALLERY

No. 6694

Date February 1, 1962

Mrs. Leo Simon

Westchester Avenue

Rye, New York

Shipping charges payable by consignee

Insurance Valuation full valuation

Premium payable by consignee

Terms

On Approval ☒

On Memo ☐

Exhibition ☐

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Med.	Artist	No.	Title	Price
oil	Arthur Dove	35/02	October (2 panels) 1935	\$7,500. 00
<p><i>to Mrs. HALPERN</i></p> <p><i>This picture does not look well hung - so we are not interested in it - we have the letter DAVIS, but are concerned about it hanging upside down, and yet the composition is better than the other</i></p>				

Received of The Downtown Gallery, Inc. the above property. It is hereby agreed that title to above property is to remain in The Downtown Gallery, Inc. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Downtown Gallery, Inc., and is to be paid to them on demand. If unsold the item is to be returned to The Downtown Gallery, Inc. on demand.

It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while such property is under the consignee's control and/or custody, and/or until such property is received and receipted for by The Downtown Gallery Inc.; and will negotiate for the collection of the insurance. It is further understood and agreed that the undersigned consignee, as insurer, assumes full responsibility for the collection of all claims.

Signed

My husband insisted me to mention it - Ayr Simon

Please sign and return blue receipt form.

6. The rules of the association for such appraisals and panels, including schedule of fees both for administrative costs and for the appraisers, shall be reduced to writing and made available to the Internal Revenue Service and to the interested public [such costs paid by the owner are deductible from Federal taxes but are not deductible from New York State taxes, according to a representative of the American Society of Appraisers]. Among these would presumably be one which would give the governing body of the association complete authority to direct in what city or place the panelists should convene, and presumably expert appraisers as close as practicable to the place of convening would be chosen; also all reasonable expenses involved in the appraisal would be paid by the owner requesting the same.

7. The United States Government will not be bound by the appraisal under this system, but will recognize and look favorably upon the probative weight of the valuation arrived at, in view of the fairness and the expertness under the principles here set forth, to the end of avoiding unnecessary litigation.

8. The panelists involved in any appraisal under these principles, will make themselves reasonably available to call by the United States Government in any litigation involving the appraisal, subject to reasonable compensation for time so spent. It is, of course, to be expected that practically no litigation will develop in view of the care and the relationship between the Internal Revenue Service and any association adopting and implementing these principles.

B. After the filing of a tax return in which an association has had no hand in valuation because it had not been requested by the owner so to act, the Internal Revenue Service itself may request assistance in order to check the alleged valuations accompanying any such tax return.

9. The Internal Revenue Service expects that any art valuation appraisal group or association meeting the foregoing standards, would also as a public service to the United States which fosters and encourages fine arts by its tax policies and other policies, make its valuation resources available to the Internal Revenue Service upon the Government's request. Usually the Internal Revenue Service will request such assistance of such an association or group, as it now does with art expert individuals whom the Internal Revenue Service respects and trusts, in connection with estate, gift and income tax returns already filed without the appraising association's participation. The ground rules concerning such a request initiated by the Government, would include

February 3, 1962

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Mr. Milton Lowenthal
11 Broadway
New York 4, New York

Dear Mickey:

I have just received the official appraisal on the six Henri Rousseau paintings and drawings. This appraisal was made by a specialist in the field, Alexander Rosenberg.

You will note that the total amounts to \$92,500.

Sincerely yours,

BH:gs
cc: Mrs. Weber
enclosure

February 10, 1962

Mr. Jordan Cohen
1001 West 86th Street
Kansas City, Missouri

Dear Mr. Cohen:

On January 2nd we sent at your request three paintings by
Abraham Rattner for your consideration.

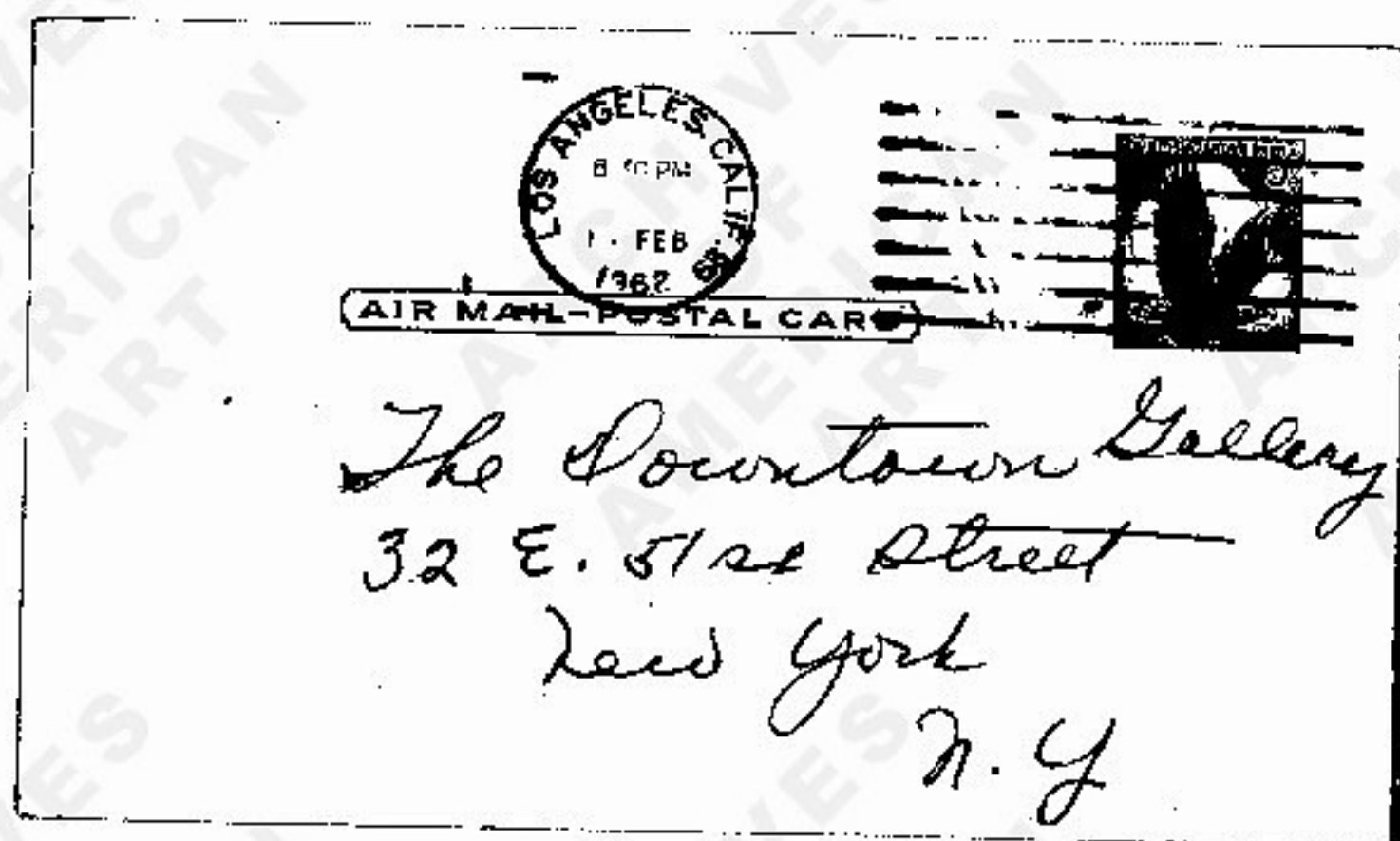
Naturally we are eager to know now that you have had these
about a month what decision you have made in connection with
these paintings. Our stock of Rattners is being rapidly re-
duced and I am therefore writing to you.

Sincerely yours,

EGH:gs

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THIS SIDE OF CARD IS FOR ADDRESS



Downtown Gallery

32 East 51st Street

New York 22, N. Y.

Osborn

January 31, 1962

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Stanley Marcus
Heiman-Marcus
Dallas 1, Texas

Dear Stanley:

We are now assembling an exhibition of "Clowns" by Robert Osborn to be held the latter part of February and early March.

Would you consider lending your BUSTER KEATON for this occasion? Both Bob and I would be most grateful.

At the moment we are making up the list for the catalogue and as soon as we hear from you - I hope in the affirmative - we can give you the exact dates. I look forward to hearing from you. Best regards.

Sincerely yours,

RON:ga

AT-A
Dear Mrs. Harpert,

The words "Thank
you" so often
inadequately express
what one feels and I
do want you to know
how very much I
appreciate your help
in making it possible
for me to own the
charming American

February 3, 1962

Mr. Robert Haynes
Assistant Professor of Art
Glassboro State College
Glassboro, New Jersey

Dear Mr. Haynes:

I note in our records that your Shahn show is planned for the period of April 21 - May 10.

As I advised you previously we have so little material available that it will be necessary to obtain loans. The Philadelphia Museum owns two very important paintings entitled EPOCH and MINERS' WIVES. They are both painted in tempera. May I suggest that you get in touch with them? Also a closer neighbor of yours has a very outstanding wash drawing entitled JOHN L. LEWIS dated 1937, as well as three smaller examples by the artist. I am sure that the Marins will be glad to lend their Shahns. We could then fill in with a group of serigraphs which as you know are not framed but could be hung under glass in your galleries. Perhaps by the time the material is to be picked up at the gallery we may find some additional drawings and a water-color or two.

Will you let me know the specific date of pickup so that we can plan accordingly?

Sincerely yours,

EDH:ga

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January 31, 1962

Mr. Neil Rosenstein
3 Beechwood Road
Roslyn, L.I., N.Y.

Dear Mr. Rosensteins:

There is an open balance from November, 1960 for \$527.36 which is long past due.

May we ask you to please send us your check for this?

Thank you for your kind cooperation.

Sincerely yours,

Irene Gruber
Bookkeeper

lg

February 10, 1962

Mrs. Leo Simon
983 Park Avenue
New York, New York

Dear Mrs. Simon:

I am so glad that you like the Stuart Davis painting, but am also concerned as you are about hanging it upside down. Davis frequently affixes his signature in reverse or on the side or whatever as part of the overall pattern, but likes to have it hang as he had intended, and I know would be rather distressed otherwise. I am sure that you and your husband will understand. As a matter of fact I gather that you too prefer the composition as the artist planned it.

Incidentally the Birth Certificates I mentioned have just been returned from the exhibition and if you are still interested in the material I shall be glad to show these to you at your convenience. Just let me know when you can come in. I plan to leave town late Monday afternoon, but will return from Baltimore where I am serving on an art jury on Thursday morning and will be available thereafter. I look forward to hearing from you.

Best regards.

Sincerely yours,

BRH:gs

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February 1, 1962

Mr. Sam Hunter, Director
Poses Institute of Fine Arts
Brandeis University
Waltham 54, Massachusetts

Dear Sam:

As you requested I am enclosing a photograph of the Zorach sculpture entitled YOUNG GIRL.

I am sending you two prints, one of the plaster cast, and another (very poor) of the bronze.

The cast was made about three or four years ago from the woodcarving dated 1920 which is in the possession of the artist's daughter who was the model for this sculpture.

The museum price is \$4500.

Another letter regarding American Abstract Art 1903-23 will follow shortly. My very best regards.

Sincerely yours,

EOH:gs
enclosures

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

February 8, 1962

Dear Edith:

You may certainly borrow the "Top Clown"
by Osborn. We will ship it off toward the end of next
week. ✕

Can you let me know the terminal date of
the exhibition as soon as you have determined it? We
shall insure the painting and bill you for the premium
pro rata as you suggest.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
92 East 51st Street
New York 22, New York

bhh/t

** 98 just arrived
from Miami when it
has been since it
was bought!*

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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TRIANGLE PUBLICATIONS, INC.

EVengreen 2-4700 46th and Market Streets, Philadelphia 39, Pa.

February 12, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our company owns a substantial interest in an electronics manufacturing company which supplies equipment to the U. S. government and to the radio and television broadcasters of the world. This company is the ITA Electronics Corporation located in suburban Philadelphia. Presently we are preparing ITA's exhibition for the National Association of Broadcasters annual meeting to be held in Chicago April 1 - 4.

It has been suggested to us that there may be mutual advantages in exhibiting as part of this meeting three or four of the Downtown Gallery's outstanding paintings. The general idea is that you would provide the paintings gratis and we would provide protection, insurance, et cetera.

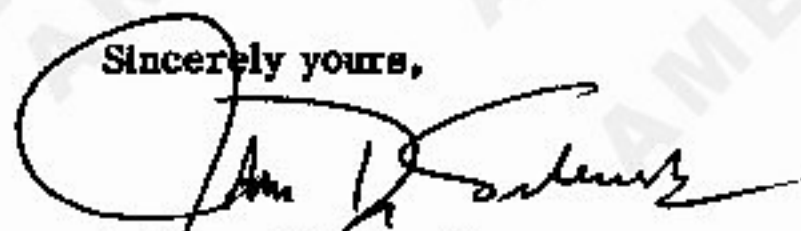
The advantages to you are that the owners and chief executives of virtually all of the major television and radio stations and networks, production companies and other major interests personally will attend. The advantage to us is that even such a modest "exhibit" would attract favorable publicity.

Very frankly, we are not ourselves certain that we should like to proceed along these lines. Our reason for bringing this to your attention is to ascertain whether you would have, should we elect to go forward with this plan, any interest in doing this.

If you are at all interested, I would appreciate hearing from you.

Kindest personal regards.

Sincerely yours,



John D. Scheuer, Jr.
Director of Public Relations
and Programming

jw

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

OLympia 2-1444



February 7, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

Regarding your letter of January 30, please be advised that on November 9, 1961 Mrs. Halpert wrote us a letter asking us to return all outstanding Shahn silk screens. On November 16, 1961 we sent by Railway Express (receipt # 2331) a box containing these prints. I have so far been unable to locate the exact contents of that shipment, but I trust that with the above information you may find in your records exactly which prints were returned at that time. I think you will find that most of the prints that you mentioned in your letter of January 30 were returned then.

I look forward to hearing from you further.

Sincerely yours,

Felix Landau

11/22/61

2 Jarovise p/ys
2 Jones
2 Zajac

11/24/61

2 Mask
1 Cat's Cradle
1 Water Molecules #1

FL:mb

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[enclosure Nat'l Council of the
Church of Christ 2-13-62]



Mr. Ben Shahn

-2-

February 1, 1962

We have also had a request for a showing of the exhibition in Stockholm and hope that it may be possible to arrange this with Dr. Nordenfalk. Unfortunately, there has been a good deal of confusion regarding the proposed dates in Stockholm but I hope this can be settled soon and will let you know when it is definite. If it works out, we shall have to request extension of the loans for the paintings included in the show until September, but I think most collectors would be willing to grant this brief extension, especially since it would come during the summer months.

As you know, we are planning an additional tour of the drawings, prints, posters and other graphic material through October 1963. I will write a bit later to inform you of our plans for its itinerary since they are now under negotiation. We hope that this smaller show can travel to a good many cities in Europe and also go to Israel.

I do want to thank both you and Mrs. Shahn again for your wonderfully generous cooperation with us in realizing the exhibition and I hope that you will not hesitate to contact me if you have any questions regarding the exhibition or its itineraries.

With best regards,

Sincerely,

Waldo Rasmussen
Associate Director
International Circulating
Exhibitions

Enclosure:

Copy of the Stedelijk Museum's
BEN SHAHN catalog

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UNION COLLEGE

Schenectady 8, New York



Art Department

Tuesday, Feb. 13, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert:

Undoubtedly you recall our earlier correspondence concerning a Downtown Gallery show for our college gallery for the month of March. As mentioned in my letter of September 15, 1961, the opening date for this show will be on Sunday, March 4th.

Would it be convenient for you if I came to the gallery Saturday afternoon, the 24th of this month? Also, it would be helpful if you could give me a general estimate of valuation,-- and it need only be general,-- in order that I may have a waiver on our Fine Arts policy for partial to partial coverage. I shall personally handle transportation to and fro with my V.W. microbus.

Hoping that I may hear from you at your earliest convenience.

Yours sincerely,

Wayne K. Nowack

Wayne K. Nowack,
Assoc. Prof. of Art

Home address preferable:

Charlton R.D. 1
Ballston Lake, N.Y.

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Mr. Warren Leslie

pg 2

February 10, 1962

February 10, 1962

can be asked to suffer any further indignities and financial loss. I am sure that you will agree with me. After all one cannot be expected to devote the rest of ones life to a single problem for which there is no excuse whatsoever. Right?

Mr. Warren Leslie
Newman-Morgan
Dallas, Texas

Dear Warren:

Sincerely yours,

Thank you for your letter.

EOH:gs
enclosure

If I may be entirely frank with you - and this is not personal - my letters to you have been completely ignored in my thirty-five years of operation, and I have no intention of writing any further letters to any person that you have listed or which may be listed separately. After all these months of futile harrassing there is only one course left and that is to send a bill to the store for all the objects which were damaged and let your office collect from the insurance company as a compensation. I have no intention of being anything more as I cannot afford to devote another moment to this effort. After all - if you refer to your files - I have given up practically the last contents of my life trying to get this matter straightened out, and the addition of two names for further correspondence has no appeal for me whatsoever. Meanwhile I am using very valuable space in this building to store the objects for insurance of the insurance adjuster. I need the space for a warehouse with instructions to charge the transportation expense and the storage to the insurance company. I am also sending a bill for all the damaged objects as they after payment to me your office can negotiate with your insurance company to reimburse you. I have no intention of writing another letter, however, and I hope you realize that I am very serious about it. In addition to the payment for the objects I could ask for compensation for loss of business as I had planned an important exhibition at the gallery and also so promised to send a large group of the sculpture particularly to the Walker Art Center as a companion group for the Garbisch collection shown at the Metropolitan Museum several months ago and invited to the Center for a major display. Not only is this a loss of sales to the gallery, but also a great loss in the way of publicity and overall public relations.

Consequently I am enclosing a bill for the damaged objects and promise that I will not irritate you with further correspondence as soon as I receive payment for the paintings and sculptures.

I am sorry that I have to resort to this, but after all no human being

(more)

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irrevocable authority during such period of warranty to use its own sole and uncontrolled discretion in settling any claim or controversy relating to the subject matter of this paragraph, and, in connection with such settlement, the Gallery shall have an irrevocable option for a reasonable time to indemnify itself or such owner by appropriating from the Artist another work or works, to be selected by the Gallery, of value at the date of settlement similar to what would be the value of the deteriorated work if it had remained in its original condition, in lieu of a claim for money damages against the Artist; in the event of the exercise of such option, the Artist shall be entitled to the return of the deteriorated painting as his own property after the Gallery will have received possession of such substituted work or works of the Artist. In the same circumstances of deterioration, the Gallery shall have an alternative option to provide for restoration of the deteriorated work at the discretion of the Gallery; and after the exercise of such an option the Gallery shall have a further resulting option for a reasonable time thereafter to indemnify itself by appropriating from the Artist another work or works, to be selected by the Gallery, of value at the date of settlement approximating the reasonable expense of restoration of the deteriorated work, in lieu of money damages against the Artist. The parties further each represent and agree that in the event of the exercise of any option hereunder involving the appropriation of any work or works of the Artist, that such work or works are unique and original works of art and that equitable relief by way of specific performance shall be appropriate and mandatory when so demanded and that there would be no adequate remedy at law without such specific performance by injunction. The provisions of this paragraph shall be available to the Gallery as the contracting party hereunder, and also to the injured owner, who has a claim or cause of action against

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

February 3, 1962

Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am returning the photographs to you quickly as you requested. I have made some discreet inquiries and find out that these paintings have been on the market for at least eight months and have been offered to numerous dealers including, I am sure, Martha Jackson and Rose Fried. From the information I received she told one dealer that she had turned down an offer of \$6000. I think it would be a fair buy at \$4500 to \$5000, but I don't think it is the type of MacDonald-Wright that would sell quickly. Altogether, considering its recent history, as well as the painting itself, I don't think it would be too good an idea to buy it.

Best regards.

Sincerely yours,

Felix Landau

FL:mb

Conc.

February 7, 1962

Federal

3-7308

Mrs. Hermann Warner Williams, Jr.
3226 Woodley Road, N.W.
Washington 8, D. C.

Dear Alice:

Thank you for your charming note. Indeed I shall be delighted to accept your invitation for the evening of March 2nd.

As I have some early morning commitments the following day I doubt whether I can arrange to stay over night, but thank you for your very kind suggestion. Since I am not a devotee of the twist I don't expect to stay too long for the dancing and may hop a late plane in my full black tie regalia.

And so, I shall see you-all on March 2nd. Best regards.

Sincerely yours,

P.S. Since my handwriting is so abominable I resorted to the more effective method.

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 21

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

31 January 1962

In shipping the painting chosen by Mr. Bartlett Hayes for our exhibition, AMERICAN PAINTING, 1962, please send via Railway Express collect (NOT C.O.D.). If there are charges for crating, send the bill to us for our payment.

Since this Museum will insure all paintings on its own policy, insurance above the Railway Express minimum is unnecessary and must not be declared by the shipper.

All paintings will be returned by prepaid Express as soon as possible after the close of the exhibition.

William B. O'Neal
Director, Programs Division

RE: "The Lucky Dragon" by Ben Shahn
"Sun, Rocks and Trees" by Charles Sheeler
"Undersea Mountain" by Edward Stasack
"Rhapsody in Blue" by Tseng Yu-Ho
"Study for the Paris Bit" by Stuart Davis

sufficient experience on which to base an opinion as to satisfactory reputation.

Mr. Rosenberg pointed out that there was another standard to be considered in selecting members which could not be defined precisely, namely, the nonprofessional, sometimes part-time, dealer who often may not have a gallery and who sometimes is known as a "runner" or "agent". It was agreed that such individuals should not be members of the association but that they would have to be considered on an individual basis.

The matter of membership dues was discussed. It was the consensus of the group that annual dues should be fixed at \$250 per member. It was further agreed that where a dealer is a corporation or partnership, the corporate or partnership entity should be the member, with all executives of the firm having the right to participate in the association's activities, but with only one vote for the member.

The committee next dealt with the activities to be undertaken by the association. The committee agreed that machinery for the authentication and appraisal of works of art should be established as promptly as possible. It was further agreed that the association should charge a fee for rendering such services but that the scale of fees should be arranged in broad categories to avoid any possible suspicion that higher appraisals would be made in order to obtain a higher fee.

The committee also discussed other possible activities of the association such as a code of ethics, standard form contracts, affiliated memberships and the establishment of grievance machinery, but no decisions were taken. It was agreed, however, that while provision should be made in the association's by-laws for expulsion of members after a hearing, the association should not attempt to "police" the industry, but should act only after complaints were received.

After the certificate of incorporation is filed and approved, another meeting of the entire organizing group will be called to consider what next steps should be taken to complete the organization of the association.

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January 31, 1962

Mr. Bernard Heineman, Jr.
15 Bank Street
New York, New York

Dear Mr. Heineman:

I am listing below what I consider the current replacement values on the paintings and print enumerated.

Charles Demuth	HUE DE SINGE QUI PECHE 1921 tempera 16 $\frac{1}{2}$ x21"	\$ 9000.
Arthur G. Dove	GASOLINE TANKS 1932 watercolor 7x5"	350.
" " "	WILLOWS 1940 watercolor 9x5 $\frac{1}{2}$	400.
John Marin	APPLE ORCHARD IN BLOOM 1949 watercolor 20 $\frac{1}{2}$ x15 $\frac{1}{4}$ "	4000.
" "	BUILDINGS DOWNTOWN NEW YORK 1925 watercolor 25x20 $\frac{1}{2}$ "	6500.
Ben Shahn	WHEAT FIELD silkscreen	199.
Charles Sheeler	COUNTERPOINT 1949 conte crayon 28x20"	5500.

Sincerely yours,

EGH:ga

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February 12, 1963

Mr. Theodore B. Fitzwater,
Director
Fort Wayne Art School and Museum
1026 West Berry Street
Fort Wayne 2, Indiana

Dear Mr. Fitzwater:

I have just realized that Miss Watherston, Conservator of Paintings, did not send you a figure for restoration of the Arthur G. Dove painting entitled MARS YELLOW, RED AND GREEN until January 25th, long after our correspondence. She was away and all my letters to her had accumulated during her absence and it was not until last week that I received copy of her letter to you.

I hope the long delay has not caused you any undue annoyance and that we may go ahead with the restoration now that Miss Watherston is available. May I hear from you?

Thank you for your patience and cooperation.

Sincerely,

EDH:lk

MRS. JAMES A. ROEMER

3230 Atlantic Street N.E. • Warren, Ohio

Feb. 5th 1962

Dear Mrs. Halpert -
Please send the
painting over for our
consideration. I under-
stand that you cannot
ignore Tseng Yu-Ho's
request.

Sincerely yours -
Helen J. Roemer

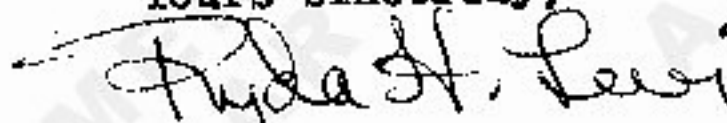
Mrs. Robert H. Levi

Box 478 R.F.D. # 1 Lutherville, Maryland

that I would like to obtain this screen.

I am leaving tomorrow for the La Quinta Hotel, La Quinta, California where I expect to stay until February 22nd. I would appreciate your letting me know the answers to my questions, addressing me at La Quinta, so that I could write from there to a friend in Richmond, if this is feasible.

Yours sincerely,



MRS. ROBERT H. LEVI

February 9, 1962

Mr. Willis F. Woods, Director
Norton Gallery
Pioneer Park
West Palm Beach, Florida

Dear Bill:

Apropos of your letter dated January 24th I wonder whether a gentle prod would disconcert you.

Of course I tucked away the Shahn painting and will keep it tucked if it is still under consideration. I realize that the tempo in Florida is unlike that of these here parts and have lots of patience, but would like to know if you consider it completely hopeless. There are so many shows being organized and so few pictures to ship these days that this is a consideration.

Forgive this hard sell. I know you will understand.

My very best regards.

Sincerely yours,

ROM:gs

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From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

February 7, 1962

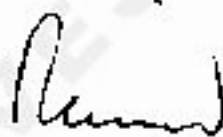
Dear Edith:

Re the Marin, I hate you—
I hate you. I look at it every
morning when I wake up and it is the
last thing I see at night when I turn
the light out.

I swore I'd never say yes
and I am not saying yes now but you
I can't turn down, so if it isn't
too late (and I hope it is) I'll give
it up but only for the duration of
the Corcoran show.

Best wishes.

Sincerely,



Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

II. Exclusive Representation for Selling and Contracting: The Artist warrants and agrees that he has no other, and will make no other, contracts, arrangements and relationships for the representation or sale of his works, or covering any of the subject matter of this Agreement, or inconsistent with this Agreement, and he agrees that all contracts, arrangements and relationships to be made in the future for purchase, exhibition, borrowing, lending, sale, reproduction or advertisement of his works shall be made for him by this Gallery, which shall act as his exclusive and irrevocable agent, world-wide, for the duration of this Agreement, and any extensions, revivals, modifications and renewals of this Agreement.

III. Exclusive Representation for Sale, and Methods of Cooperation for Sale Between Artist and Gallery: The Artist shall produce and make available for sale exclusively through the Gallery, all of his work on hand and to be produced. The artist agrees to continue to produce his work in his usual style, quality, quantity and size. Based upon past performance, the Artist agrees to produce approximately — such works per calendar quarter during the term of this Agreement. All of the Artist's works shall be available for viewing from time to time at reasonable times by the Gallery, and it shall be the duty of the Artist to keep the Gallery informed as to when his work is ready to be viewed from time to time. The Artist shall not withhold any such works from availability for sale by the Gallery, nor shall the Artist sell any of such work, whether created by him before or during the period of this Agreement, except through the agency of the Gallery; the Gallery may waive its right to be the exclusive agency for the sale of any particular work during the term of this Agreement, but such waiver shall be effective only if in writing, specifying each such work as to which each such waiver shall apply, but such waiver shall not relieve the Artist of his financial obligations to the Gallery in the same manner as

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February 10, 1962

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Thank you for your letter.

Naturally we are very please that you are considering the Marin and O'Keeffe paintings for your collection, both of which I selected for their high quality and what I thought was a closeness in thematic material to each artist's chosen environment.

As for the absence of a signature on the O'Keeffe painting, this is consistent in practice. O'Keeffe has never signed one of her pictures, and this goes back as early as 1914 when she conceived the idea (it may be vanity) that her work was unique and that the painting itself carried a self signature. However on occasion she is willing to autograph a photograph of a specific picture indicating thereby its authenticity. It is obvious over this long period of years that no one has succeeded in "faking" an O'Keeffe even with an original before him as the technique and the theme, construction, etc. are all equally personal.

In view of the fact that the reservations you referred to may go beyond the absence of signature, I am sending you several photographs from which to choose, including one of her late examples more abstract and more expensive. Meanwhile you may retain the painting you have for further consideration in comparison to the others which we will send to you if you so desire after making the selection from the photographs.

I hope to hear from you shortly.

Sincerely yours,

RMH:gs enclosures

Marin & Klee 8000
Palm Desert of Green 6750
Best

THE DOWNTOWN GALLERY

EDITH GRIGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.

Telephone: PLaza 3-3707

February 12, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

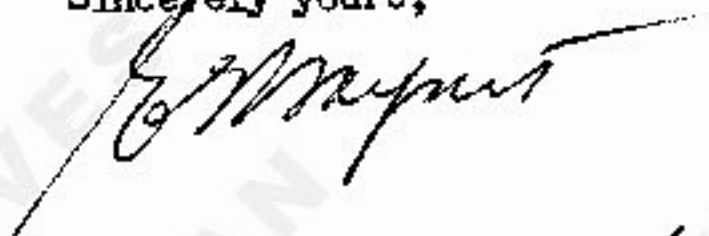
Mr. C. M. Heffner
235 W. Greenwich Street
Reading, Pennsylvania

Dear Mr. Heffner:

Thank you so much for sending us the pair of miniatures. Although I always prefer more primitive examples I am now enclosing my check for \$75.00.

Will you please let me know in what locale these were found as we are always interested in having whatever information is available?

Sincerely yours,



BGH:gs
enclosure

2/20/62

Mrs. Halpert
Dear Madam.

The only information we have
is a Primitive was found in a town in
Selamta Valley near Harrisburg Pa. name of town
Hammelstown Pa. sorry.

Very truly
C. M. Heffner

February 7, 1968

Mr. Joseph M. McDonald, Jr., Secretary
The Ford Foundation
477 Madison Avenue
New York 22, New York

Dear Mr. McDonald:

Thank you for sending us a copy of your letter addressed to
Mr. Zajac.

Zajac is abroad at present and I would suggest that the check for the sculpture be made payable to The Downtown Gallery and we will arrange to send the artist a check minus our usual commission together with a copy of your letter which may not have been forwarded to Italy.

This, as you may know, is the customary method pursued when the consignment comes through the gallery to any institution. In the event of sale the invoice is also issued by the gallery rather than the artist.

Thank you for your cooperation.

Sincerely yours,

RMH:go
cc: Mr. Joseph T. Fraser, Jr., Director,
 Pennsylvania Academy
cc: Mr. Zajac

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF NEBRASKA
LINCOLN 8, NEBRASKA

ART GALLERIES
209 MORRILL HALL

February 2, 1962

checked
2/12/62

Norman A. Geske

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I find, on checking, that the title "Mandragora" has little or nothing to do with our religious theme. It is, in fact, a narcotic, in both a figurative and literal sense—hardly what I am looking for. This simply indicates what deep waters one can get into in interpreting abstract art. Why don't we just delete the Drumlevitch selection from my list.

Otherwise, everything seems to be fine.

Sincerely,

Norman A. Geske
Norman A. Geske
Director

NAG:ib

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ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

February 5, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have found that the Sheeler paintings which I mentioned to you have been withdrawn from the Baum Galleries in Sellersville by their owner. All that I know of her is that she was formerly connected with the Arensbergs and resided in their apartment. I was told by Bert Baum that the owner had mentioned that she would show these paintings to you. I hope that this has happened. I understand that this person has been given a very inflated view of their value by a close friend who was, at one time, the model for Pene du Bois. If the Sheelers do not show up at your gallery, let me know and I will try to locate them more precisely.

Sincerely,

Richard Hirsch
Director

RH:do'm

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HOLLAND FESTIVAL

BESCHERMVROUWE: H. M. KONINGIN JULIANA - BESCHERMHEER: Z. K. H. DE PRINS DER NEDERLANDEN

DEN HAAG - SCHEVENINGEN - AMSTERDAM

Secretariaat: Gevers Deynootplein 30 - Scheveningen

Tel. Den Haag 558700, 558701 - Posttelefoon: 514216 - Telegram-adres: Festival - Scheveningen

Amsterdam Februari 3

Dear Mrs. Halpert,

I receive your letter from Januari 30
but there is no list enclosure , please
will you be so kind and send me one , -

There is an other question I like to ask you,
when you sell a picture throuh me , do I get
some percent from it .

I really hope to see you soon , or in Amsterdam
or in New York , with all my best wishes and
regards

Yours
office Amsterdam Toursee Salomon
Houtkors stree 10
Amsterdam

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

IN WITNESS WHEREOF, the parties have hereunto affixed
their hands and seals the day and year first above written.

_____(L.S.)
Artist

_____(L.S.)
Gallery

[CORP. SEAL]

Prior to publishing information regarding sales transactions,
representatives are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Notice of Meeting of Steering Committee
Art Dealers Association

A meeting of the Steering Committee, appointed at last week's general meeting, will be held at my office, 575 Madison Avenue, New York City, on Friday, February 9, at 4:00 p.m.

Would you be good enough to telephone to Miss Irby at MU 8-7800 if you plan to attend.

Ralph F. Colin

RPC/j1

To: Edith Halpert - Downtown Gallery
Dan Johnson - Willard Gallery
Coe Kerr - M. Knoedler & Co., Inc.
Antoinette Kraushaar - Kraushaar Gallery
Pierre Matisse - Pierre Matisse Gallery
Alexandre Rosenberg - Paul Rosenberg & Co.
Eleanore Saldenberg - Saldenberg Gallery

The dates on which I may film you as aforesaid shall also be set at our mutual convenience upon no less than ten days' notice to you.

3. In consideration for your services heretofore set forth and the permission granted herein, I agree to pay you the following:

(a) The sum of Five Hundred (\$500.00) Dollars, to be paid no later than one (1) week before the date of the recorded interview.

(b) Two and one-half (2-1/2%) per cent of all moneys received by me from any source whatsoever in connection with the exhibition, distribution or sale of the film until such time as I recoup all moneys expended in connection with the production of the film.

(c) After recoupment as aforesaid, five (5%) per cent of all additional moneys received by me in connection with the exhibition, distribution or sale of the film.

It is intended by the foregoing that you shall receive the aforesaid percentages from any and all income-producing sources resulting from the making of the film including both long and short versions of the film, usages of the film in theatrical distribution, on television, tapes, recordings and the like.

MRS. JACK G. SCHWARTZ

702
8 RODNEY LANE KING'S POINT, NEW YORK

Feb 6, 1962

Dear Sirs:

Would you kindly put me on your catalog mailing list. I would also appreciate any other literature that you put out for information to the public on your various auctions etc. If there is any charge for the above would

A.F.A

GRAND RAPIDS ART GALLERY

230 FULTON STREET, E. GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

January 31, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am enclosing our check for \$150.00 to complete payment for the two chalkware figures and the weathervane which Mr. McBride bought last fall.

I am terribly sorry to be so long in getting this to you, but the contribution with which we operate the Children's Education Department and which usually comes in in December was just received yesterday. There was no question about our getting the money -- it's just that things are not done in a very business-like manner.

Incidentally, Mr. McBride mentioned that you told him you would send us a catalogue, or parts of a catalogue, in which these pieces were originally shown. If you can furnish us something like this, it would be of great interest to the children, I'm sure.

Our thanks for your patience and our sincere apologies for the long delay.

Sincerely,

Mary DeVries

Mary (Mrs. R. J.) DeVries

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Orlympia 2-1444

February 6, 1962

Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Edith:

Enclosed please find photographs of six paintings by Jack Zajac which would be available for your April exhibition. There are also three or four very good small paintings of which I do not have photographs at the moment. In addition, I shall have within a few days, photographs from Jack of the new paintings done in Italy which I will forward to you as soon as they are received.

I think that these recent paintings in which Jack has been able to get the same kind of thrust and force that is in his sculpture are very exciting and should make a wonderful show for you.

Best regards.

Sincerely,

Felix Landau

FL:mb
Enc.

Cable / GALLAND

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International Journal of Religious Education

national council of the churches of christ in the u.s.a.

475 RIVERSIDE DRIVE, NEW YORK 27, N. Y.

Riverside 9-2200

J. IRWIN MILLER, president

REV. ROY G. ROSS, general secretary

February 13, 1962

Miss Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

In response to your letter of January 29th requesting more specific information as to which Karfiol painting of MOTHER AND CHILD we wish to use in the INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION, I am enclosing a tracing of the painting which was traced from the catalogue of the New York Graphic Society.

Would you please send us a black and white ^{print} ~~negative~~ of this?

Yours very sincerely,

Mary Ann Montgomery
(Miss) Mary Ann Montgomery
Secretary to the
Managing Editor

enclosure

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transp.
sent
3/6/62
gd

February 10, 1962

Mrs. Anne Flagg
Editorial Department
Harper & Brothers
49 East 33rd Street
New York 16, New York

Dear Mrs. Flagg:

Thank you for your letter.

Yes indeed, Katharine Kuh advised me that she would like to use COMBINATION CONCRETE No.2 in her forthcoming book "The Artist's Voice".

We will be very glad to let you have the transparency of the painting and you will find the name and address of the owner listed below.

Mr. and Mrs. Earl Wade Hubbard
117 East 72nd Street, New York, N. Y.

Will you be sure to return the transparency after the plates have been made as it is important for us to retain these records in our files? Many thanks for your cooperation.

Sincerely yours,

ECH:ga

vital part of a very exciting development in the growth of American art which will be more fascinating and also informative as time goes on.

I have no doubt that others have importuned you in somewhat the same manner, and I enthusiastically join their ranks.

Thanks again for your marvelous help and for a delightful occasion.

Sincerely,



Frank Seiberling
Head, Department of Art

FS:ba

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copy
February 11, 1962

My dear Mr. Davis,

Thanks for a most delightful evening and it was truly a great pleasure meeting you and Mrs. Davis.

May I visit you again shortly to tell you first-hand about the motion-picture project I have in mind?

American art has been of great interest to me for many years and the films I have in mind are, to me, of major importance and a source of great excitement.

I have discussed this with Edith Halpert on numerous occasions over a period of time, and now I would appreciate the opportunity of telling you in my own words exactly what my thoughts are, and my ideas and my plans.

I believe that my approach and my objective will be of interest to you and will not pose any problems. But, believe me, I can best describe this in person.

I will telephone you regarding an appointment.

Meanwhile, again my thanks for a most pleasant visit and for the privilege of meeting you.

Sincerely,

(signed) Clifford Evans

Mr. Stuart Davis
15 W. 67th Street
New York, N.Y.

cc: Mrs. Halpert

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GRINNELL COLLEGE

Addendum: List of initial items acquired, 1961-62

PURCHASES:

Albrecht Durer, ST. ANTHONY THE HERMIT, engraving.
George Bellows, MURDER OF EDITH CAVELL, lithograph.
Gian Batista Piranesi, PRISON SET, Pl. 13 I, etching.
Rembrandt van Rijn, REMBRANDT'S MOTHER, etching.
Marc Chagall, LA TOME DU PERE, from "Mein Leben", aquatint, drypoint, etc.
Pablo Picasso, PAUNE JOYAN DE LA FLUTE ET ROIS FEMMES, drypoint.
Pablo Picasso, LE SALTIMBANQUE AU REPOS, etching.
Andre Segonzac, LA PERME A L'AIRE A MIDI, etching.
James McNeill Whistler, EAGLE WHARF, etching.
Marsden Hartley, PEARS IN BASKET, lithograph.
Edouard Vuillard, INTIMITE, lithograph.

GIFTS:

Doris Caesar, MOTHER AND CHILDREN, c. 1940, bronze.
Howard Mandel, SISTERS, 1950, casein.
Humbert Albrizio, NUDE, lead (repousse) n.d.
James Lechay, CHINATOWN, CIRCLES AND SQUARES, 1953, gouache.
Carl Fracassini, ANTEATER, 1954, color intaglio.
William Kienbusch, QUARRY PINES, HURRICANE ISLAND, 1957, watercolor.

(Items listed above, gifts of: Mr. and Mrs. James S. Schramm,
Burlington, Iowa, 1960-1961)

Robert D'Arista, THE CHAIR, 1953, oil.

(Anonymous gift: 1961)

Conrad Buff, LANDSCAPE, n.d., casein.

(Gift of: Mrs. Vera R. Walls, '17, Los Angeles, California, in 1961)

R. Cook, FIGURE, 1954, drawing, grease pencil.

_____, LA VIDE DE GOYA, drawing, ink and wash. (still to be
fully identified)

Dwight Kirsch, GATHERING STORM OVER LONG'S PEAK, n.d., watercolor.

(Items listed above, gifts of: Mrs. Louise Noun, '29, Des Moines, Iowa,
1960 and 1962.)

Dr. Chester H. Waters, '07, Collection of eight original etchings.

(Gift of the artist, 1961)

LOANS: Grinnell College Collection:

John Singleton Copley, MRS. THOMAS MARSHALL (LUCY ALLEN), 1757, oil.

(Loaned by: Mr. George R. Barner, '29, Melrose, Massachusetts, in 1961)

Alexander Calder, ABSTRACTION, gouache, 1947.

(Loaned by: Mr. George S. Rosborough, Jr., '40, Webster Groves, Missouri,
in 1961)

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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February 9, 1962

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Mr. Stewart E. Gregory
Balden Hill
Wilton, Connecticut

Dear Mr. Gregory:

Although I had ordered photographs of the PATTERSON PAIR quite some time ago the prints have not as yet arrived. Just so that you don't think that I forgot about this matter I thought I'd drop you a note.

Incidentally has the third painting reached you? It was shipped quite some time ago but I have no record of a receipt from you. Won't you please let me know?

I will add all the information we have on all three paintings when the photographs are sent to you, I hope very shortly. Best regards.

Sincerely yours,

EOH:gs

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

February 7, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Just to acknowledge your note and to say that I shall build as fast as I get bricks and mortar. I heard from Carl Brandt the other day and wrote him to go ahead and talk with Strauss now that he has talked to you. I asked him to call you and see what Strauss had promised by way of an advance, as of course, Strauss came up with a large sum in order to hold your affection and not on my account.

Carl felt that you would take over the responsibility for libel, invasion of privacy, etc., and I certainly want you to do so as you can clear me and I don't see how I could clear you. If we have good advice this shouldn't be a serious problem.

Now all of the best to you. You sound thriving and before I come East you shall have ample warning.

Yours ever,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TO THE TENANTS OF 32 EAST 51ST STREET

SOME OF THE OCCUPANTS OF THE BUILDING HAVE BEEN DISTURBED BY LOUD TALKING AND PLAYING OF RADIOS AND TELEVISIONS. THIS IS A SMALL BUILDING AND SOUNDS ARE TRANSMITTED FROM ONE PART TO ANOTHER. PLEASE COOPERATE BY KEEPING YOUR RADIOS AND TELEVISIONS TURNED DOWN AND YOUR VOICES AS WELL, SO AS NOT TO DISTURB YOUR NEIGHBORS.

THANK YOU.

I.M. SCHWARZKOPF, INC.

February 5, 1962

(C) *Architectural and Other Working Commissions:* The Gallery must be consulted before any architectural or other commission to work is accepted, and such acceptance by the Artist is subject to the Gallery's written approval in advance. On all such commissions the Gallery is to receive _____ per cent (____%) fee commission after deduction of direct out-of-pocket disbursements of the Artist which are reasonable and necessary. Artist's time shall not be deductible as a disbursement.

V. **Books and Records:** Both parties shall keep accurate, full and current books and records, according to good accounting practice, and shall keep full files including correspondence, covering the subject matter of this Agreement, and either party shall be permitted to examine the pertinent books and records and files of the other at the place of business of the record keeper at reasonable and convenient business hours upon advance notice.

VI. **Waiver of Jury Trial:** The Gallery and the Artist waive the right to trial by jury in all proceedings and litigation arising out of or in any way connected with this Agreement and any modifications, renewals, extensions or revivals thereof.

VII. **One-Man Show:** The Gallery agrees to give a one-man exhibition for the Artist's work, to be held at the then Gallery headquarters during the fiscal year September 1, 19____, to the next June 30, at a time to be fixed in the discretion of the Gallery, to be open during approximately _____ weeks, and otherwise under substantially the same arrangements as constitute the Gallery's policy for other artists similarly situated in the same year, subject, however, to all of the terms and conditions set forth in this entire Agreement. Such one-man show for the Artist will be an obligation of the Gallery not more frequently than once in each two-year period, each such year to be calculated as beginning on September 1 and continuing to June 30, of the succeeding fiscal year.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER P. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS S. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3375.
TELEGRAMS: OFORT, LBSQUARE, LONDON.

THE LEICESTER GALLERIES.

LEICESTER SQUARE,

LONDON, W.C.2.

PLP/AF

8th February, 1962.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, New York,
U.S.A.

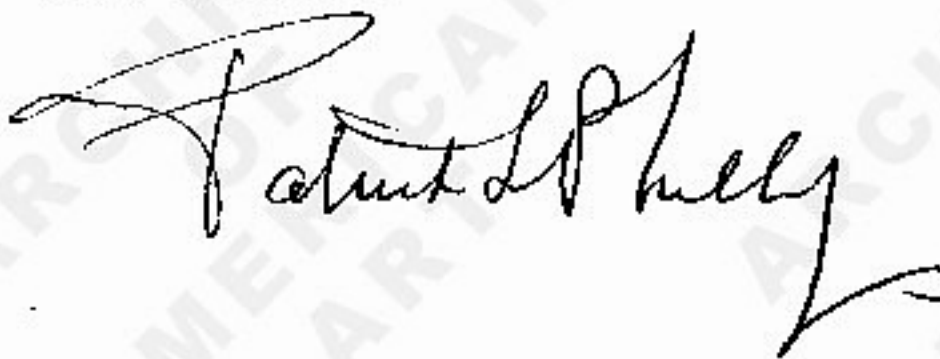
Dear Mrs. Halpert,

I hope all goes well with the proposed Ben Shahn Exhibition. When you last wrote before Christmas you said that we would hear from you sometime in January.

As we are now anxious to make final arrangements for publicity, etc., we would like to know if we can hold this exhibition in April, which I trust will be the case, and for which I gave you the dates in my letter of the 14th November.

Looking forward to hearing from you. With all good wishes,

Yours sincerely,



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- (c) A dealer can do no more than furnish a Bill of Sale for his own merchandise for it serves as an accurate statement which can be justified and checked.
- (d) A genuine Bill of Sale should never be confused with an appraisal.

3. The Donor and the Institution

- (a) The dynamics of price and value vary more in the art and antique field than in any other type of merchandizing. Fair Market Value in relation to a gift does not discount or limit future benefits achieved from said gift. It follows therefore, that in a world of increasing values the question arises - should a donor involved in a tax situation forfeit and discount all future benefits, which are theoretically the result of his generosity - or, should he be allowed a reasonable percentage above current market value and/or original cost.
- (b) Institutions cannot accept a gift and immediately sell it without using the selling price as an actual and immediate measure of Fair Market Value. However, where the object is of increasing importance either artistically or historically, or of public interest, then this material is expected to have continuing use and an increasing value.

4. The Internal Revenue Service

- (a) There is a recognized Board of Inquiry, i.e., the Valuation Section of the Internal Revenue Service, which passes on the validity of appraisal facts and claims.
- (b) Tax evaluation can, or must be furnished from two or more independent sources.
- (c) When requested by a public official, all qualified appraisers must be willing to give freely of their time and knowledge without prejudice or fear.
- (d) The semantics of the word "evaluation" denotes a higher degree of accuracy than the word "valuation" and therefore, it is a more specific term to use in making an appraisal or in issuing a document for Fair Market Value.

(a) Working Definition of Fair Market Value:

1. It is generally thought that the phrase "Fair Market Value" is the market demand of any given object to satisfy a human

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

February 7, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I forgot that February 22nd is a holiday when
Budworth's will not be packing. Therefore it seems
necessary to advance the collection day for paintings
lent for our 51st Annual Exhibition from February 20 to
February 15, a Thursday.

We hope that this change of date will not
inconvenience you. I am sorry to have to propose it.

Would you let Budworth's know directly, please,
by means of the enclosed card, if the new date is
agreeable?

If it is not, I shall authorize Budworth to
collect and ship separately for your gallery.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFW/f

Enclosure

6693 Jan 31, 1962

cd sent
go

out 2/15/62
Budw

Ent. on Chart
Cons.
W.H.

Printed on publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

STANDARD FORM OF
GALLERY - ARTIST AGREEMENT
ART DEALERS ASSOCIATION, INC.
New York City

Agreement made this _____ day of _____,
by and between _____
whose gallery is located at _____
New York City, herein called the "Gallery," and _____
_____, residing at _____,
herein called the "Artist;"

WITNESSETH:

In consideration of the mutual promises herein made,
the parties agree as follows:

I. Exclusive Representation for Sales: The Gallery agrees to act, and the Artist agrees to permit the Gallery to act, as world-wide exclusive agent of the Artist, with the sole right to exhibit, borrow, lend, buy, sell, reproduce, sell reproductions, and advertise all works of art of the Artist, irrevocably for the duration of this Agreement and any extensions, renewals, revivals and modifications of this Agreement. No work of the Artist may be sold by the Artist, directly or indirectly, to other dealers or to any museum, collector, purchaser, or any person whatsoever, directly or indirectly, without the written consent of the Gallery in advance. Whenever used in this Agreement, the words "work" and "works" shall mean and include all paintings, drawings, graphics, collages, reliefs, and the like, on canvas, paper, or any other media or thing, and sculptures, and any and all other works of art of whatever description or type, together with all stretchers, frames, bases, stands, bindings, appendages, and trappings appertaining to such works.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 10, 1962

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Harris Prior
American Federation of Arts
41 East 65th Street
New York 21, New York

Dear Harris:

Just so that I may complete my records in connection with the two American Folk Art paintings I contributed to your auction, would you be good enough to advise me what the two pictures fetched (if they were sold)? As you recall, one was an outright gift and the other - because you could not decide on your preference - was a partial one.

The auction certainly attracted one of the largest crowds I have seen for a long time and I hope that it was an overall success in adding to the Federation coffer.

May I hear from you? Best regards.

Sincerely yours,

BCH:gs

February 10, 1962

Mr. Francis W. Bilodeau, Director
Stapp Art Gallery
25 South 7th Street
Terre Haute, Indiana

Dear Mr. Bilodeau:

In going through my follow up folder I came across the notations I made in connection with your tentative choice of paintings by Marin, Weber, and Kuniyoshi. However I cannot recall whether you wished to have these sent to you for exhibition or consideration, or whether I was to wait for word from you.

Will you therefore be good enough to let me know your wishes in the matter so that I may follow through accordingly?

It was so nice to see you, but I regret that there were so many interruptions during your visit. I hope that you will be in New York soon again and will let me know in advance so that I may make my plans accordingly. My best regards.

Sincerely yours,

EH:gs

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

February 12, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 41 Street
New York 22, New York

Dear Edith,

Many thanks for writing us about the O'Keeffe painting PATIO WITH CLOUD.

We will gladly ship the painting to Miss O'Keeffe in New Mexico and will write her in advance.

I still feel very bad about the Davis painting. I hope nothing like that will happen in Utica. I'm looking forward to seeing you more often when I'm living in New York, that is if you'll still speak to me. With kindest regards.

Sincerely,



Edward H. Dwight
Director

EHD/tw

FLINT INSTITUTE OF ARTS
DE WATERS ART CENTER

February 5, 1962

Edith Halpert
Downtown Gallery
32 E. 53rd Street
New York City, New York

Dear Mrs. Halpert:

About a year and $\frac{1}{2}$ ago, I spent a pleasant hour with you at your gallery.


At the present time Fisher Body is helping to set up its 3rd Annual Show, April 27 - May 27, 1962 to be called "Watercolor Panorama" - a historic survey of the medium with emphasis also on contemporary work. A catalogue is planned (see enclosed).

I know that you have several fine examples of 20th century American painters. Could we borrow Shahn's "Man with Wild Flowers" for example? I could use some Marins, Sheelers, Dove, O'Keeffe, Weber, Tobey, Graves, etc. - and it might be you have some recommendations in that area.

We would handle all crating, express and insurance values.

I plan to be in New York February 26 - March 3. Perhaps I may see you then.

Sincerely,


Dr. G. Stuart Lodge
Director

GSH:db

regarding sales transactions,
including written permission
to sell. If it cannot be
determined whether an artist or
agent has the information on
the date of sale.

155 EAST 72ND STREET
NEW YORK 21, N. Y.

Old Westbury, L.I.
New York

February 7, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
31 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for yours of February 3, giving a
valuation for the current value of "To Edwin
Booth".

Sincerely,

A. Conger Goodyear
A. Conger Goodyear

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

February 3, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Williams has just informed me that there is some confusion over the manner of shipping the Marins lent by collectors in the New York area to our exhibition of the artist's work.

The Gallery plans to have a truck in New York City on the 12th and 13th of this month. At this time we would like to collect these New York loans.

About a week ago letters were mailed to the lenders advising them of these arrangements.

I am very sorry if you have been inconvenienced. However, I do hope that this will clarify matters.

The Gallery greatly appreciates your very generous assistance with the exhibition.

Sincerely yours,

Mary H. Forbes

Mary Hoffman Forbes
(Mrs. A.E.)
Registrar

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festive occasion put on by our Women's Committee. The guests will view the Marine Show and dance to four different orchestras strategically placed about the gallery. Waltzing in the 18th century French Room & other historical symphonies always a special feature.

If you do not mind our informal family atmosphere we would be delighted to have you stay with us. Our eldest daughter is now at college so we have a second floor room available.

SCHEDULE "A"

GUARANTEE

Expenses

I. Expenses Payable by the Artist, Himself:—

- A. Works of art shall be supplied by the Artist entirely at his own expense, in a condition ready for delivery to the buyer without further expense by the Gallery, including full framing or mounting.
- B. Expenses of shipment to Gallery, and expenses of shipment to Artist.
- C. Expense of photographing paintings, including negative photograph and all prints. Artist agrees to arrange for and pay for photographs of each painting as required.
- D. All other expenses not expressly undertaken by Gallery in paragraph II below.
- E. If insurance is taken, it shall only be pursuant to a written agreement between the Artist and the Gallery as to each work, and the expense of insurance premiums shall be paid by the Artist unless expressly agreed in writing to the contrary in any particular case.

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February 2, 1962

John
The Sara Roby Foundation
Attention: Mrs. Barbara L. Zinner
60 East 42nd Street
New York, New York

Gentlemen:

At the request of Mr. Lloyd Goodrich I am listing below the current replacement values for the paintings and sculpture purchased from this gallery.

Davis	MEMO	1956	oil on canvas	36x28	\$ 9,000.
Kuniyoshi	FAKING	1951	oil on canvas	50 1/8x32 1/2	12,000.
Kuniyoshi	STRONG WOMAN AND CHILD	1925	oil on canvas	57x45	10,000.
Shahn	AFTER TITIAN	1959	tempera on composition board	53 1/2x39 1/2	7,500.
Shawler	SAN FRANCISCO	1956	oil on canvas	32x22	12,000.
Weber	TRIO	1953	oil on canvas	25 1/2x30	8,500.
Zorach	TONGU	1931	labrador granite	33 high	12,000.

May I suggest that you contact the Sestoff Gallery in regard to the Room entitled THE NEGRO, and the Wayne Gallery for the last time HEAD OF A WOMAN.

Sincerely yours,

Wings
cc: Mr. Goodrich

January 30, 1962

Miss Edith Halpert
32 East 51st Street
New York, New York

Dear Miss Halpert:

When I talked to your assistant Kay Selserno yesterday, she suggested that I write in detail about the fashion project we are planning in order that it might come to your attention immediately upon your return from Europe.

The Philadelphia Museum College of Art is planning its third annual fashion forum discussion on the subject "What Makes A Best Dressed Woman?" Since you are without doubt the most knowledgeable person on this score, we hope very much that you will agree to join us as a member of the panel. Our tentative date is Tuesday, April 3, from 3:30 to 5:30 P.M. I am sure it would be most helpful to me to have the benefit of your thinking insofar as the other members of the panel are concerned.

I am enclosing copies of the two previous programs. You will note that our guests have included Bettina Ballard, David Evins, Count Sarmi, Arnold Scaasi, Mala Rubinstein, Bonnie Cashin, Mr. John, Norman Norell and Alexander Shields. Naturally, we hope to achieve the same high level.

As I see the panel this year, however, it will include two famous designers such as Mainbocher and Simonetta and two of the world's best dressed women as well as a moderator. Is that crazily ambitious? This is a scholarship benefit for young fashion designers and fashion artists that has been enormously successful in attracting an interested audience and excellent publicity.

I am sure your desk is crammed with personal obligations, but I would be enormously grateful if I could hear from you in the near future since it is none too soon for us to solidify the details of this event. I would be happy to meet you in New York at any convenient time to discuss the idea further, or I would welcome a collect call as soon as you can make it. (KI 6-0545)

Cordially,

Elaine Goff

Elaine Goff

Director of Public Relations

EG:ib

Encls. 2



Philadelphia
Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pa.
Kingsley 6-0545

Printed by publishing information regarding the transaction, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Pictures

NEW YORK: 30 East 60th Street, N.Y.C. (22) • Tel. PLaza 3-6381

February 6, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I am sorry for the impasse, but it was not my idea to write you that letter explaining the contract status. I did so upon the insistence of your secretary, Miss Snyder.

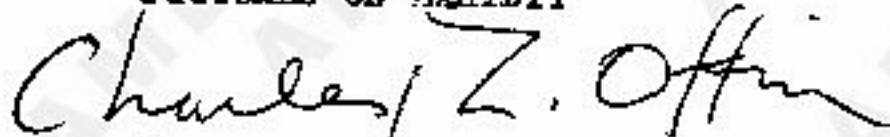
I asked her on the phone to put me through to you so that I could discuss this with you. I would have gladly waived the necessity of your going into the February issue if you had given some indication that it was only that one issue that you wanted to skip. I cannot read your mind, especially when your secretary blocks my attempts at direct communication with you. Frankly, I thought it was presumptuous of Miss Snyder to insist that I get a letter off to you with the facts and figures, unless she did so on your instructions.

There is nothing unusual in billing an advertiser for rate differential when the conditions of a contract rate are not honored by the advertiser. It is standard publishing practice and rightly so. Advertisers who are not on a yearly basis cannot expect to get the same rate as advertisers who stay on a yearly basis.

For the record, I know of no instance when we "automatically increased the space." The sizes of your ads are always in strict accordance with the instructions we get from your office, and we always send you written confirmation of the schedules and sizes.

Sincerely yours,

PICTURES ON EXHIBIT



Charles Z. Offin
Editor & Publisher

CZO:am

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Mr. Stuart Davis

-4-

Feb. , 1961

not to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8. In the event of any dispute between us as to the application or interpretation of this agreement, we agree that the matter shall be submitted to arbitration to an arbitrator designated by the American Arbitration Association in accordance with its rules and regulations then prevailing. The decision of the arbitrator shall be final and binding and may be enforced in any court of competent jurisdiction.

9. This agreement shall be construed in accordance with the laws of the State of New York.

Your signature in the lower left-hand corner, where indicated, will signify your acceptance of the terms hereof.

Very truly yours,

Cliff Evans

ACCEPTED AND AGREED TO:

Stuart Davis

MARGARET M. WATHERSTON

336 East 55th Street, New York 22, New York • ELdorado 5-1298

Conservation of Paintings

February 2, 1962

MC to G. Halpert
Mrs. Edith G. Halpert,
The Downtown Gallery,
32 E. 51st St.,
New York 22, N. Y.

*delivered by
West. 2/8/62
to Wath.*

.....
ESTIMATE - INSURANCE CLAIM

RATTNER - "Farm Still Life", oil on canvas, dated 1950,
32" x 39-1/2".

Surface is very heavily painted. Large chip of paint and
ground have been lost at bottom edge of painting. This
area should be filled with gesso, given texture to correspond
to surrounding paint and retouched.

\$15.00

.....
FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THEREOF. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

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THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT



FORT WORTH 1, TEXAS

January 31, 1962

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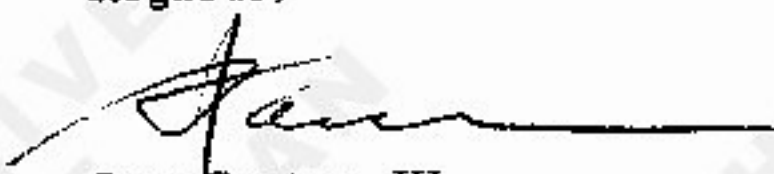
Mrs. Edith Halpert
The Downtown Gallery
No. 32 East 51st Street
New York, New York

Dear Edith:

I am enclosing our draft on the First National City Bank of New York in the amount of \$550.00. This covers your statement for the purchase of the collage and painting "Full Stop" by Tseng You-Ho.

Will you let me have a notice of the approximate date of shipment of the painting, which I assume will be in three or four weeks.

Regards,


Sam Cantey, III
Vice President

SC:mcm
Encl.

HARPER & BROTHERS

Publishers Since 1817



44 EAST 52D ST., NEW YORK 16, N. Y.
MURRAY HILL 9-2800 - CABLE: HARPOAL

February 2, 1962

Dear Mrs. Halpert:

As I believe you know, Katharine Kuh would like to use Stuart Davis's "Combination Concrete No. 2," 1958, in her forthcoming book *THE ARTIST'S VOICE: TALKS WITH SEVENTEEN ARTISTS*.

It is my understanding that we may borrow a color transparency of the picture from you. Is this correct?

I should also like to know the name and address of the owner if any, so proper credit can be given him and so we can write to him for permission to reproduce the picture.

Thank you for your help.

Sincerely,

(bls.) Anne Flagg

Anne Flagg
Editorial Department

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

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E E R O L S A A R I N E N A N D A S S O C I A T E S

February 1, 1962

Dear Edith:

Thank you for your letter. There may be a problem about using some folk art in one of the buildings and, obviously, if there is we will come running to you.

Sincerely yours,

Alena

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

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HENRI ROUSSEAU

\$5,000	pg 15	RIVER SCENE, QUAI D'AUTEUIL 1885 ink on tan paper 6 1/2 x 7/8
\$5,000	pg 15	QUAI D'AUTEUIL 1885 ink on tan paper 6 1/2 x 7/8
\$15,000	pg 36	STREET SCENE (sketch for VIEW OF MALAKOFF) 1898 oil 7 1/2 x 11 1/4
\$45,000	pg 44	HOUSE, OUTSKIRTS OF PARIS 1905-07 oil 13 3/4 x 18 1/4
\$15,000	pg 54	MOTHER AND CHILD 1905-08 (1) oil 8 3/4 x 6 1/4
\$7,500	pg 55	STILL LIFE 1900-08 (1) oil on wood 2 7/8 x 5 1/4

and the prospective donee (usually a museum, but including other charitable institutions). The reason for this condition is that only by such an independent administrative association can a disinterested valuation appraisal panel be chosen, and, of course, the association must be careful to choose truly disinterested persons not involved in the sale of the work of art to be appraised, nor beholden to the collector requesting the appraisal.

2. The association receiving the request shall choose a panel of appraisers who are truly expert in respect to the work of art involved, such choice to be made from experts both within and without the membership of the association. Non-exclusivity in choosing a panel in a manner similar to those available from the extensive panels of arbitrators who are carried on the rolls of the American Arbitration Association and the Federal Mediation and Conciliation Service, irrespective of whether the individual arbitrators (or appraisers) are members of those organizations.

3. A copy of the written appraisal of any work of art be submitted by the association to the Internal Revenue Service, as well as to the owner. This procedure will minimize the practice of some owners of obtaining valuations or estimates from several different organizations or appraisers in order to pick the one most desired but not necessarily most accurate as to fair market value.

4. Included with or attached to such written valuation appraisal, will be the factual basis for the valuation arrived at. In this way the Internal Revenue Service will know at least the more cogent bases of the valuation because such facts will be reduced to writing and offered in support of the valuation determination. Also to be reduced to writing and offered in support of each valuation determination shall be a brief background summary of each appraiser serving on that particular panel, including the number of years in the business, the general experience with the particular type of work of art or artist involved, the approximate number of appraisals made, and the purpose of such appraisals, e.g., for gift tax, for estate tax, for income tax deduction, for insurance and the like; and the number of times, if any, in which the appraiser has been called as an expert witness in any litigation; other items of background such as authorship of books and articles, service and association for the benefit of museums and schools connected with the subject of fine arts.

5. All valuation appraisals will be of the fair market value of the object of art in question, as at the time specified by Federal law applicable to the particular transaction involved.

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February 10, 1962

Mr. H. Harvard Arnason
Vice President for Art Administration
Guggenheim Museum
1071 Fifth Avenue
New York, New York

Dear Harvey:

I want to thank you for arranging with your conservator the examination of the painting by Brancusi owned by Charles Sheeler. I talked with the former who gave me a complete report on the condition and requirements for preservation.

Would the Guggenheim Museum be interested in acquiring this painting? If not is it permissible for your conservator to do the work for us if we so require?

As you know it is imperative for Sheeler to dispose of the painting at this time and I will offer it elsewhere if necessary in order to effect a sale and raise sufficient funds for him to continue his rather expensive therapy.

Won't you please let me know? I shall be additionally grateful. Best regards.

Sincerely yours,

BH:gs

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THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

January 31, 1962

Dear Edith:

It gives me pleasure to send you with this letter the Museum's formal receipt for the two color lithographs of 1929 by "Pop" Hart -- both progressive proofs for Orchestra and Cock Fight -- which you have so generously given to our Print Collection. As Bill Lieberman may have explained to you, though your gifts were received in December and will be accessioned as 1961 acquisitions, they came after the December meeting of our Committee on the Museum Collections so that formal acceptance for the Collection had to await our January meeting.

I am sure they will prove useful additions to the Print Collection and I should like to take this opportunity to express to you on behalf of our Trustees my warmest thanks for this generous evidence of your interest in our Collection.

Sincerely,



James Thrall Soby, Chairman
Committee on the Museum Collections

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, New York

February , 1962

Mr. Stuart Davis
15 West 67th Street
New York, N. Y.

Dear Mr. Davis:

I am about to produce several films based upon American painters. Each painter will be the subject of a separate film and each film will be in color with original music by an American composer and will include the narrative voice of the artist.

I should like you to be the subject of one of said films, and the following shall constitute our agreement in connection therewith:

1. You agree that I shall have the right to make a film in connection with you and your work and that you will meet with me and make yourself available for an interview by me which shall be recorded on tape as the basis for the narrative voice of the artist in the film or any recording which shall be made. The date of said interview shall be agreed upon by us at our mutual convenience upon no less than ten days prior notice to you.

2. You further agree that I shall have the right to spend approximately five days in your studio filming you engaged in your normal activities as an artist.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Under separate cover I am
returning your photos (3).
We have found a painting
by a Calif artist, but
we do appreciate your
interest. Thank you
just the same.
Sincerely,
Mrs James Herber

February 3, 1962

Mr. John W. Carson
Collection Department
Gimbels
New York 1, New York

Dear Mr. Carson:

1/9/62
Enclosed please find a copy of a letter - the second I sent
to your bookkeeping department in connection with the bill
for the sum of \$17.55. This is self-explanatory.

Will you be good enough to send through the tracer as I re-
quested and remove this debit from my account?

Sincerely yours,

ECH:gs
enclosure

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

III
acquire this painting
and the restoration of
it for the price that
I did, and I also
know it wouldn't
have been possible
without your very
kind assistance.
You have probably
placed hundreds of
paintings in homes
throughout the country
but I'm sure that

II
Primitivie of Abigail
Lockwood. The
painting really looks
right at home in my
living room and I
can't tell you how
much pleasure it has
given me already!
I do know how
fortunate I am to
have been able to

Mr. Charles Sheeler
Dew's Lane
Irvington-on-Hudson
New York

SHAKER FURNITURE

Sitting Room

- 1 kitchen piece
- 2 large table from Sabbath Day Lake, Maine
- 3 slant top secretary desk
- 4 swivel chair
- 5 square table with beaded edge
- 6 footstool

Studio

- 7 dining table *approx (11' x 7')*
- 8-9 pair of benches
- 10 drop-leaf table from Maine

Dining Room

- 11-12 cupboards (2)
- 13 wall bracket
- 14 Guest room, upstairs - tall cupboard
- 15 Mr. Sheeler's bedroom - tall chest of drawers

January 31, 1962

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

Thank you for sending me the Tax Barometer.

I don't know whether you saw the big story which appeared in the New York Times either on the 18th or 19th of this month. Needless to say it created a furore in the art world and a special meeting was called by Judge Midonick who is the attorney for the Dealers Association. I shocked the members at the meeting by stating that I was delighted that the law is finally catching up with the dishonest practices among a few of the dealers and collectors. In any event Midonick immediately communicated with Caplin and a story appeared in the next morning's paper outlining the tentative plan for honorable appraisals. Another meeting is to be held this coming Friday when we hope to settle the dispute between two groups of dealers, one of which did not join the organization and is headed by Ralph Colin as their attorney. If we ever arrive at any conclusion I will let you know because of your interest in the matter.

The Battner was finally shipped to you and I hope that Mrs. Hillman will be happier with this example which incidentally has appeared in a number of major exhibitions a list of which will be sent to you next week when Nathaly (our archivist) will assemble the data.

Best regards, and do come in soon.

Sincerely yours,

MMH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information is by published 60 years after the date of sale.

Pathology Department
The Johns Hopkins Hospital
Baltimore 5, Maryland
February 7, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Persuant to our telephone conversation of this date, I enclose my check for \$1200 for the drawing by Ben Shahn entitled "New York circa 1959"

In a letter of receipt would you please include a brief description of the drawing and a statement of verification of its authenticity.

Sincerely yours,

Samuel H. Paplanus
Samuel H. Paplanus, M.D.

Mr. Stebbins
THEODORE E. STEBBINS, JR.
FOUR HAWTHORN STREET
CAMBRIDGE 38, MASSACHUSETTS

P.O. L. ok
Cost his street
enter on his street
bought Shahn
at auction
C16 762

February 12, 1962

Edith Greger Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I very much appreciated your letter of January 11th, concerning Ben Shahn and the painting "Television". My wife and I are planning to be in New York this Thursday, February 15th, and we would enjoy seeing then any work you have by Shahn, in any media. If it is convenient for you, we will drop in sometime before lunch; if this is not possible, please phone us here in Cambridge (UN 4-8841) and we shall try to arrange another date.

We are looking forward to seeing you.

Very sincerely,

Theodore Stebbins, Jr.

Shahn
1/15
next

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CLASS OF SERVICE
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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SP-1201 (48)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

PFA023 BA2 14

B RIA005 (D LLV283) PD (UNKN 13 EAST 51 ST) DUPLICATE OF TELEPHONED
TELEGRAM DALLAS TEX FEB 7 430P CST

MRS EDITH HALPERT, DOWNTOWN GALLERY

32 EAST 51 ST NYK

ADVISING SANTINI TO CALL YOU REGARDING EARLIEST PICKUP STEWART
DAVIS FOR SHOP OPENING FEB 20 LOAN FORM FOLLOWS IT WAS WONDERFUL
SEEING YOU

DOUGLAS MACAGY DALLAS MUSEUM FOR CONTEMPORARY ARTS

20.

POSES INSTITUTE OF FINE ARTS

Brandeis University, Waltham 54, Massachusetts

February 1, 1962

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Edith:

Arnold Maremont returned the Davis photostat to me which is enclosed. Apparently, he knows the painting and has no interest in it. I admire it very much, and shall keep it in mind whenever any prospective donors turn up.

With all good wishes,

Yours sincerely,



Sam Hunter

SH/hrr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information first published 50 years after the date of sale.

January 30, 1962

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Mr. Hyman Swetsoff
Swetsoff Gallery
119 Newbury Street
Boston 16, Massachusetts

Dear Hy:

Between my broken ribs, the vacation in Honolulu, and the accumulation of work I found on my return, I have not had an opportunity to thank you for many things including the loans for our Christmas show.

Mostly I want to thank you for the pleasant weeks we had together. I honestly enjoyed your presence in the gallery tremendously and regret very deeply that our plan did not work out for either of us. It is difficult to make adjustments after so many years within a given pattern. This applies to both of us I am sure.

I do wish that you would let me compensate you for the time and expenses. It would make me feel much more comfortable if you would send me a bill. How about it? Also I hope that you will stop in when you are next in New York. I will probably see you in late February when the Max Weber show opens at N.Y. I can't recall the exact dates of the exhibition, but it will no doubt be announced in the Boston papers.

Meanwhile, my kindest regards to you.

Sincerely yours,

RON:gs

ALLAN D. EMIL
660 MADISON AVENUE
NEW YORK 21, N. Y.

COPY

February 13, 1963

Mr. Ben Heller
1071 Sixth Avenue
New York, N. Y.

Mr. Lawrence Alloway
Guggenheim Museum
Fifth Ave. & 89th St.
New York, N. Y.

Mr. Lloyd Goodrich
The Whitney Museum
21 West 54th Street
New York, N. Y.

Mrs. Edith Halpert
The Downtown Gallery
33 East 51st Street
New York, N. Y.

Gentlemen and Edith:

I hope you will all recall that on the evening of March 31, 1963, there will be an Art Forum at the Harmonic Club, the subject being "American Art Today, its Importance and Influence in the World."

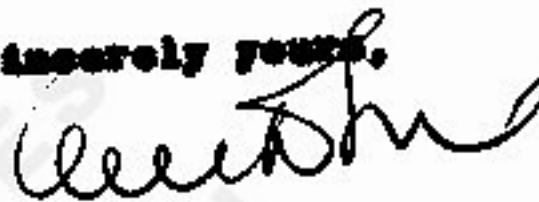
The members of the Panel are Mr. Ben Heller, Mr. Lawrence Alloway, Mr. Lloyd Goodrich and Mrs. Edith Halpert.

I think it would be advisable if we all could meet on March 31st at the Harmonic Club at 5 P.M. at 4 East 89th Street, to discuss the program of the evening. I would appreciate it, therefore, if you would be good enough to advise me whether you will be able to come on that day.

Mr. Alloway's commitments are such that he will be available only between March 1st and March 19th.

Will you please let me hear from you.

Sincerely yours,



ADM:sv
#311

cc: Dr. Morris E. Saffron
Mr. Henry M. Sachs

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rior to publishing information regarding sales transactions, we must be responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 12, 1962

Dr. Harry Powelson
30 South Fourth Street
Zanesville, Ohio

Dear Dr. Powelson:

Quite some time ago you expressed an interest in the work of the late John Marin.

For your information a large retrospective exhibition of his work will be held at the Corcoran Gallery in Washington, D.C. from March 2nd through April 15th. It may be possible for you to see this show and perhaps select a painting which would be of interest to you and to the Zanesville Art Institute. On the other hand, when you are next in New York I hope you will come in to see what we have in our possession. I will be nice to meet you.

Sincerely yours,

EH:gs

C16 6/51

February 7, 1962

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

Today we learned from The Ford Foundation that the Zajac sculpture entitled GOAT IN STAKES NO.1 was purchased for the Pennsylvania Academy of Fine Arts in the current exhibition.

This as you know was selected here a few months ago for the show.

The Ford Foundation would like to write to Zajac directly at his Rome address. Will you mail this to me immediately please?

Best regards.

Sincerely yours,

HHH:gs

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Mr. Henry P. Mollhenny

pg 2

February 10, 1962

February 10, 1962

Much as I dislike traveling I certainly will make a trip to Philadelphia to see the Shaker exhibition which you are organizing. It sounds fascinating enough to make the effort - and I hope to see you on that occasion.

My best regards,

Mr. Henry P. Mollhenny
Curator of Decorative Arts
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th Street
Philadelphia 1, Pennsylvania

Dear Mr. Mollhenny:

Almost simultaneously with the receipt of your letter Mrs. Sheeler advised me of your kindness in suggesting that the furniture be moved to the Museum where it can be photographed under proper conditions. And so everyone is happy.

Because I am not "on the ball" in connection with current valuations of Shaker furniture I would appreciate any help you can give me in this connection. Would Mr. Sweeney furnish the data to you with a copy of the letter forwarded to me at this address? You obviously have the detailed list and if he could put the value of each object in relation to each object I can then send you a recalled official consignment invoice. Although I am quite a few Shaker objects installed in my home in Newton, Connecticut, they were purchased so many years ago that I have no idea whatsoever of the current values and would not venture to set a figure. Therefore it would be most helpful if Mr. Sweeney will supply the data.

In the event that you did not receive a copy of the Williamsburg catalogue I am enclosing it for your records. You will note that my instructional drawing is included, but I have arranged with Williamsburg to ship it to you directly at the close of the exhibition unless you prefer to have it sent here and picked up at the gallery. One of these days I will have some of the artifacts photographed for your consideration. They tie in so well with the Shaker philosophy in making even such humble objects with care, devotion, and aesthetic content that I thought they might add to the overall pattern, but if you don't agree with me please don't hesitate to say so.

(over)

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Mr. Edwin Gilbert

pg 2

January 30, 1962

January 30, 1962

week although most of the pictures have already been sold. Thank heavens there are enough independent individuals among the collectors to ignore the ballyhoo.

Hurry up with your book and come to stay. I am overwhelmed with joy about your April visit.

Mr. Edwin Gilbert
16, Rue Henri Barbusse
Paris 5, France

Dear Gil:

Excuse me! I am sure will be in New York between April 15 and 25 no matter what else may occur during that period. This is the most pleasant surprise I have had in many, many years, and I can't tell you how eagerly I am awaiting this great event.

Except for the alternate Monday and Tuesday nights when I usually stay with me in New York you will be most welcome to use my apartment. I have taken the fourth floor as additional space and plan to turn that large room into a bedroom and workshop, using the current bedroom as a dining room when and if I get a good cook. Albert is no longer with me and while I am much happier with the pleasant, relaxed, normal female I have now, I have given up all home entertaining because she is not equipped for the purpose.

Your letter indicates that you plan to make Europe your permanent home which rather surprises me and I am very curious as to your reasons for this decision, but I am delighted that you will be spending your summers in the U.S.A.

I have been hearing very little from the Rattlers, and am rather distressed because I feel that he is not happy working abroad but has no alternative as the house they bought in the Village is presumably untouched; their apartment has been permanently subdivided, and I don't know what happened to their home in the country. In any event his letters indicate that he is out of key in Europe. I am sure she shoots him full of the over-advertised success of the abstract expressionists and he has eliminated all the figurative imagery in his painting as a subconscious result. Naturally I can't write to him about it but there is a tremendous change in atmosphere within the art world. Actually with all the exaggerated promotion to the contrary we have had the most successful two or three years in our history with the museums using that Street more and more as a base. The current exhibition has been a howling success and we decided to extend it another

(more)

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February 8, 1962

Mr. Peter Pollack
6 West 77th Street
New York, New York

Dear Pete:

As I mentioned to you during our telephone conversation yesterday, the statements which appeared in paragraph three in the Time article of February 9th were not based on fact. The inference is that there was willful dishonesty on the part of the "Boston dealer".

Actually Boris Mirski purchased in cash and trade all the portfolios containing the numerous drawings by Jack Levine and Hyman Bloom. This occurred in the spring of 1948. The deal was made with Mrs. M. C. Hardy of Cambridge, Massachusetts. Zimmerman had no connection with the transaction. Shortly after the purchase, Boris advises me, he communicated with Jack Levine and recalls that Hyman Bloom and Jack helped to assort the drawings, separating them in two units, one per artist. Thus Jack was well aware that the drawings were in Mirski's possession. Also, as you will see from the attached, he was well aware of the fact that Mirski asked me to dispose of some in September of 1960. It was therefore rather strange that he thought no more of the drawings after Zimmerman had acquired them from him.

In the attached excerpt I also mention a letter addressed to Boris on November 1st with copies sent to me and Hyman Bloom. I also refer in this excerpt to the fact that Jack had engaged an attorney to start a suit against Mirski. For very good reasons there was no basis for a suit and it was my suggestion to the attorney that Jack repurchase the drawings from Mirski at the time, and as I recall the sum was \$3500. Needless to say upon receipt of Jack's letter I sent back all the portfolios with the exception of the very few drawings which were sold to Larry Fleischman for archives use and to two other collectors who also owned several examples of his work for the same purpose.

And so this should definitely prove that Jack misstated facts and developed a child labor theme as a dramatic cause celebre.

(more)

S

A

SLOAN GALLERIES OF AMERICAN PAINTINGS

VALPARAISO UNIVERSITY

VALPARAISO, INDIANA

G

P

February 4, 1962

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

The Committee is very seriously considering purchasing the Helen
Marin "Pertaining to the Sea, Cape Split, Me.", 1940, \$2800.00,
and the Georgia O'Keeffe "New Mexico, Near Taos", 1929, \$3500.00.

The O'Keeffe is to my liking, but is looked on with reservation
by some of the others. For one thing, the painting does not seem
to be signed and the canvas has a noticeably thick vertical thread
on the right side of the painting. Do you have other O'Keeffe's
from which we could choose? Could you please explain about the
signature?

Your very prompt attention to this matter would be greatly
appreciated for we are obligated to the galleries to return the
paintings not purchased about February 12.

Thank you.

Sincerely,



Richard Brauer, curator

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January 30, 1962

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

As the envelope was marked urgent I took the liberty of opening your letter addressed to Jack Zajac. He is now in Europe and a good deal of time would have been lost in reaching him. The last address we had was via Angelo Masina, 5, Rome 28.

Meanwhile I am enclosing biographical notes which obviously indicate that he is an American citizen. As you will note he was born in Youngstown, Ohio and has been a resident of the U.S.A. with a few intermittent trips to Italy where casting is so much more reasonable.

There are additional exhibitions of which we have no record as we are not his sole agents. No doubt there are also additional museum representations. All this data will be obtained for you and sent promptly.

I gather that there is some good news involved in your letter. Best regards.

Sincerely yours,

EGH:gn
enclosure

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February 1, 1962

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Joe:

Thank you for your letter.

I thought it best to discuss the matter directly with Zorach and as you know from our joint telephone conversation we covered all the territory and I am now giving you the information you requested.

The sculpture by William Zorach entitled PUMA was carved in Labrador granite (emerald pearl). This is considered the most permanent material and is used for the facade of such buildings as the Chrysler Building in New York and others. It is one of the hardest stones in the world with a surface which will shed water and is completely impervious to all weather conditions - rain, snow, heat, etc. Also because there are no projections in the carving per se there is no danger of any other type of damage unless someone deliberately enacts vandalism which is hardly probable. In other words PUMA may be kept out of doors indefinitely or as Zorach mentioned to you, for several thousand years.

Also as I mentioned, Zorach's price which he submitted to you on his form was \$18,000 with an insurance valuation of \$15,000. In our consignment invoice we made the error of using that amount as a sales figure and therefore will assume the responsibility of the lower amount. Thus \$15,000 less your 15% brings the price down to \$12,750 which needless to say is a petty sum for a unique carving of such importance by such an important sculptor. In comparison to metal casts or welded sculpture by younger artists as recorded in the Carnegie International price list you may use your own judgment.

Of course both Zorach and I will be very happy to see this outstanding example of his work in Fairmount Park.

Sincerely yours,

RGH:gs

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February 3, 1962

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Miss Ethel Ashton, Secretary
The Fellowship of the Pennsylvania
Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia 2, Pennsylvania

Dear Miss Ashton:

We were instructed by the artist to open his mail since he is remaining in Europe for a considerable period. Thus I was glad to learn that Abraham Rattner was awarded the Fellowship Prize in the Academy's Annual, and am forwarding the letter to him.

I am sure that he will be delighted with the news.

Sincerely yours,

RMH:gs

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 82ND STREET
NEW YORK 28, N. Y.

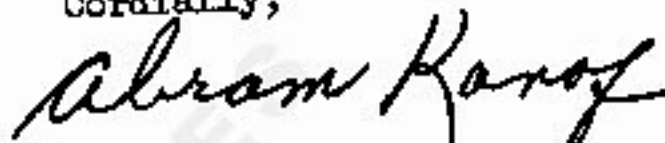
RI 9-3770-1

February 2, 1962

Dear Jewish Museum Member:

I thought you would be interested in the
attached offprints of recent Jewish Museum
publicity.

Cordially,



Dr. Abram Kanof, M.D.
Chairman of The
Administrative Council

AK:sd
enc.

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from both artist and purchaser involved. If it cannot be
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January 11, 1962

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Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

I just discovered that I still have the photographs of the two paintings by MacDonald-Wright and am sending them to you pronto.

While I would have no interest whatsoever in the still life the nude seems a good possibility. According to the letter I received the picture was painted before Easter of 1920 when the current owner received a letter from her mother stating that she had acquired them.

As she seems to be quite a character (I am referring to the current owner) I would appreciate the return of the photographs immediately as I must send them on to her as requested. She will not accept less than \$5000. for the nude which according to the same letter is a very large painting. I didn't want to continue the correspondence if there is no possibility of purchase.

Incidentally don't write to her directly as it would create considerable confusion with a very confused character. Just send the photographs to me. And so, cheerio.

Sincerely yours,

BH:gs
enclosures

ANDRÉ GENBAC
60, AVENUE PARMENTIER, 50
PARIS (XII)
VOL. 17-59

Paris le 5 février 1962

Galerie Downtown
32 East 51 Street New York 25
New York

Messieurs,

Je suis redevable de votre adresse à
Monsieur Rona Kaplan assistant du Museum
Collections qui m'a suggéré de m'adresser
à vous pour la vente de deux tableaux
de Rattner que je possède.

Ces tableaux ont été exécutés aux
environs de 1930 - il s'agit en l'occurrence
d'une aquarelle représentant des baigneurs
et d'une eau forte originale - les deux
dédiées par Rattner -

Je vous serais extrêmement
reconnaissant de bien vouloir me
fournir tous renseignements susceptibles
d'arriver à une vente dans les
meilleures conditions -

Très agréablement, Messieurs, mes
empressées salutations -

Encrefus

Not to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1962

Mrs. George L. Waring
328 West Elmwood Place
San Antonio 12, Texas

Dear Mrs. Waring:

Thank you for sending me the photographs of the fascinating tea chest in your collection.

If you can give me a bit of time, say a week or two, I can ascertain exactly where it would be most advantageous to make a contact among the several specialists I know.

As soon as I have information of interest to you you will hear from me.

Sincerely yours,

RGH:gs

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TRINITY COLLEGE
HARTFORD 8, CONNECTICUT

WM WATKINSON LIBRARY

February 5, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have not yet received the valuations of the eleven paintings and drawings by Robert Osborn which I brought back to Trinity College on Friday, January 26th. The Treasurer's Office here needs the list to complete insurance coverage. I would very much appreciate a carbon copy for my own files, too. Could the four additional paintings which you are having framed for us be included in the list?

I am coming in to the Gallery next Saturday, February 10th, to pick up more paintings. As I understand it you will have the four now being framed, and additional ones from which to select another eight or ten. Eight of the eleven I already have are drawings for book illustrations and most interesting for our purposes but not paintings, as you noted.

Thanks for your kindness in making our exhibition possible.

Sincerely yours,

Marian Clarke

(Mrs.) Marian Clarke
Curator
Watkinson Library

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK C. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL

February 9, 1962

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 6-3434

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed herewith are original and two copies of revised Deed of Gift to the Corcoran Gallery, incorporating the changes you requested. You referred on the telephone to Paragraph 6 of a 7-point press release. I had not been working from this release but rather from a typewritten document containing 10 points which you had enclosed in your letter to me of November 13, 1961. When I sent the prior Deed of Gift under cover of my letter of November 30, 1961, I referred to these 10 points. I guess that is why my prior Deed did not make any statement as to Corcoran lending any paintings. I have now included this in Paragraph 4(f) of the enclosed Deed.

I call attention to the points made in my letter to you of November 30, 1961 which are still applicable, such as the checking of your Will and the obtaining of a ruling from the Internal Revenue Service.

If ;you have any questions concerning the enclosed, please do not hesitate to communicate with me.

With best regards.

Sincerely,



FB/im
Enclosures

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HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

February 1, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thanks so very much for your good letter of January 29th. Your basic idea about therapy exactly coincides with my own, and I am really seriously considering the idea of taking a vacation! If I do, it will be in some out-of-the-way place where there isn't a picture or a piece of sculpture in sight! I must admit that your suggestion of the rehabilitation center is intriguing. There is nothing I like more than being fiddled with, particularly if elaborate instruments are involved.

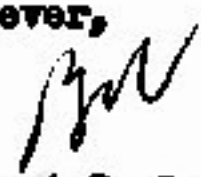
You certainly deserve all the congratulations in the world for the success of Betty's show. I will keep your comments under my hat, and I am awfully grateful to you for writing as frankly as you did. I agree with you that this girl is going far.

We opened the "Arts of Thailand" show last night, and it was a great success in every way. Bill McGonagle has done a superb job of installation, almost single-handed. He was a marvelous find for us.

I understand that Betty moved the end of January to your island, forsaking the delights of Brooklyn. I knew that she is terribly happy about her new job, and only wish that she could get away from that school even sooner.

Marjorie sends her affectionate aloha along with mine.

As ever,


Robert P. Griffing, Jr.
Director

HPG:lh

January 31, 1962

Miss Marie L. Pahl
802 Lincoln Way West
Mishawaka, Indiana

Dear Miss Pahl:

I am so sorry to have delayed my reply to your very nice letter. However I was off on a vacation and immediately after took a business trip.

Yes indeed I remember meeting you and as a matter of fact had met your brother Victor as well. I also remember the painting which I wanted to purchase at that time.

I am still very much interested in obtaining this picture, and if you will let me know what you have in mind in the way of a price I will be glad to consider it and of course will pay all the shipping expenses promptly as well as make immediate payment for the painting itself. I found an excellent photograph which we had taken at the time and have the complete information on it.

May I hear from you? Perhaps you would like to phone me (collect) on receipt of this letter.

In any event I want to make sure that you did not think I was rude in not writing sooner.

Sincerely yours,

RMH:gs

February 1, 1962

Mr. George E. Hamilton, Jr., President
The Corcoran Gallery
Washington 6, D. C.

Dear Mr. Hamilton:

I am sorry that I didn't make myself clear in my letter and gave cause for misunderstanding.

I merely wanted to apprise you of the works of art selected by Mr. Hanes after making a personal survey of the paintings and sculptures both on my premises and at the warehouse.

Naturally I assumed that your committee would merely use this for consideration and was not obliged to accept it in toto.

I will be very glad to show Mr. Williams any of the material he desires to see during his visit on Friday or Saturday. Also I will assemble whatever photographs are available at the moment.

Mr. Bann and I are meeting Monday evening and the formal letter will be sent to you shortly thereafter for the consideration of your committee.

Sincerely yours,

EGH:gs

February 12, 1962

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Mrs. Herbert F. Michaels,
Selections Chairman
Westfield Chapter of Hadassah Art Show
855 Carleton Road
Westfield, New Jersey

Dear Mrs. Michaels:

In response to your letter of February 7th if we find that we have any paintings to spare as of March 22nd we will advise you accordingly some days ahead. There will be no need to have anyone make the selection in advance. We will send you a list before the 12th of the month.

Sincerely yours,

RCH:gs

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you state as such and I
will readily comply.

Sincerely,

Wells Schwab

January 30, 1962

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Mr. John Walsh
454 Pacific Street
Massapequa Park, L.I., N. Y.

Dear Mr. Walsh:

Thank you for your letter.

Since some time ago this gallery decided to limit itself to the work of the artists on its permanent roster, whose names are printed below, I regret that we are not in a position to discuss your work with you.

I am sure that one of the younger galleries among the nearly four hundred in New York will be able to be of more help to you.

Sincerely yours,

Gratia Seider
Secretary

NAFAD

A meeting is to be held on Friday, February 2, 1962 at 4 o'clock p.m. at the office of Ralph F. Colin, 575 Madison Avenue (corner of 57th Street) 20th Floor, to discuss the organization of an Association of responsible dealers in Paintings and Sculpture.

It is hoped that such an Association will be as widely representative as possible. Accordingly, the following dealers are being invited to attend the meeting (the asterisk denotes those who, in preliminary discussions, have already indicated their interest in joining such an Association):

Alan Gallery
*Grace Borgenicht Gallery
Carstairs Gallery
*Leo Castelli Gallery
Galerie Chalette
*Downtown Gallery
Durlacher Gallery
*Andre Emmerich Gallery
*Otto M. Gerson Gallery
Rudolf Heinemann
Hirschl & Adler
Martha Jackson Gallery
Sidney Janis Gallery
*M. Knoedler & Co., Inc.
Kootz Gallery
Kraushaar Galleries

Pierre Matisse Gallery
Milch Art Gallery
*New Gallery
Betty Parsons Gallery
Perls Gallery
*Paul Rosenberg & Co.
Rosenberg & Stiebel, Inc.
*Saidenberg Gallery
Sam Salz
Bertha Schaefer Gallery
Schaeffer Galleries
Germain Seligmann
Stable Gallery
Catherine Viviano Gallery
Julius H. Weitzner
*Willard Gallery

Please telephone Miss Judith Irby, MU 8-7800, if you plan to attend.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

February 3, 1962

Mrs. James Roemer
3230 Atlantic N.E.
Warren, Ohio

Dear Mrs. Roemer:

When the Tseng Yu-Ho painting was returned from the Carnegie Institute I was advised that you had requested immediate shipment to you for consideration.

As I was not aware of this plan I failed to pass on the information to the staff indicating that the artist had written at the opening of the current exhibition requesting that all her prices be increased and gave us the figure of \$850. for CURTAIN CALL. This is rather an embarrassing situation, but I am sure you will understand that we cannot ignore her request. All the paintings on view are priced at a higher figure than previously as is customary with all the younger artists whose prices rise periodically. The increase on CURTAIN CALL is not quite in the same percentage because it was painted a year earlier, and therefore is still below the 1961 figure. I

If you would like to have the painting sent to you at \$850. I shall be very glad to ship it for your consideration. A return envelope is enclosed for your convenience in replying.

Sincerely yours,

EGH:gs
enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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II. Expenses Payable by Gallery:—

Gallery will pay no other expenses but the following:

- A. Shipments from Gallery to a client, and from client to Gallery.
- B. All expenses of any catalogue, including the catalogue relating to a one-man show of the Artist, shall be paid for by the Gallery, except insofar as the Artist agrees otherwise in a written memorandum; provided, however, that the Gallery shall not be obliged to prepare or pay for any catalogue whatever, and if the Gallery should in its own discretion decide to have a catalogue or catalogues, the entire format and expense thereof shall be limited to the sole discretion of the Gallery.

(9364)

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February 10, 1962

Mrs. Stephen Millett
2845 McGill Terrace, N.W.
Washington 8, D. C.

Dear Mrs. Millett:

It was so nice to hear from you.

Because so many of the paintings we planned to include in the exhibition of American Abstraction 1903-1923 are included in various exhibitions selected by the Museum of Modern Art, the Corcoran Gallery and others we have been obliged to postpone the opening date until some time during the month of April when the Marin exhibition at the Corcoran and Manchester galleries, the Weber exhibition at the Boston University, and some of the paintings from the Stieglitz Circle show organized by the Museum of Modern Art will be returned to us to supplement the group we have on hand. However we have enough of the latter in the gallery to make your visit interesting on Friday, February the 23rd when I shall be very glad to show these to you, Mr. Millett, and your sister-in-law. I look forward to seeing you on that day between three and four P.M.

I plan to be at the opening of the Marin exhibition in Washington and it occurred to me that you might be among the guests on that occasion and that I shall have the pleasure of saying hello to you.

Many thanks for your check. PRISTINE LAND by Tseng Yu-Ho was shipped to you by Budworth and should be in your possession very shortly. My very best regards.

Sincerely yours,

EGH:ga

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Alfred A. Knopf Incorporated

P U B L I S H E R O F

Cables: KNOFF NEW YORK
Telephone: PLaza 1-2600



B O R Z O I B O O K S

501 Madison Avenue
New York (22), N.Y.

February 7, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

Under separate cover, I am sending you a copy of TOWARD REALITY, by John Berger, which we're about to publish. No doubt you know that he is the art critic of THE NEW STATESMAN.

I'd love to know what you think of it if you have a chance to read it.

As always,

Harold Strauss

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

HS:sw

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February 12, 1962

Mr. C. M. Heffner
235 W. Greenwich Street
Reading, Pennsylvania

Dear Mr. Heffner:

Thank you so much for sending us the pair of miniatures. Although I always prefer more primitive examples I am now enclosing my check for \$75.00.

Will you please let me know in what locale these were found as we are always interested in having whatever information is available?

Sincerely yours,

BOH:gs
enclosure

January 30, 1962

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

Enclosed is a letter from the Pennsylvania Academy addressed to Jack Zajac. Because the envelope was marked urgent I took the liberty of opening it. I have forwarded to Fraser biographical notes which appeared in our catalogue, marked incomplete. We added the Church Art Today first prize; our exhibition, and two at your gallery; as well as Syracuse and the Milwaukee Art Center for additional representations. I also mentioned that his birthplace indicated that he is an American citizen. Evidently there is something afoot and I did not want to waste any time.

Suppose you send me the additional data immediately via air mail special and I will call Fraser upon receipt and read it to him.

Sincerely yours,

EOH:gs
enclosure

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COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS
BOULEVARD & GROVE AVE • RICHMOND, 21

8 February 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The inclusion of an oversize painting in the Virginia Museum's forthcoming exhibition, "American Painting 1962," has necessitated a van collection in the New York area.

The collection will be made by Schumm Traffic Agency. Miss Schumm, or her representative, will contact your gallery in the very near future. If your loans to our exhibition have not been sent by Railway Express, and if it meets with your approval to have the works transported by van, they will be collected by Miss Schumm. If the works have already been crated, I suggest that they be sent on by Express.

We deeply appreciate your interest in our exhibition.

Sincerely yours,

A handwritten signature in cursive script, reading "William Gaines".

William Gaines
Loans Registrar

WG:11

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